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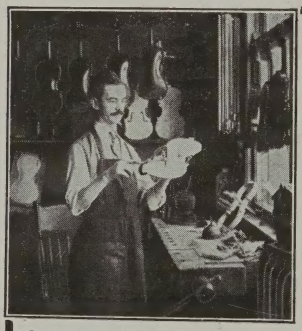
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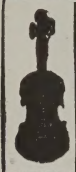
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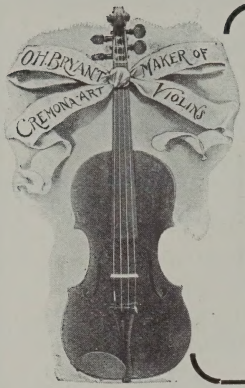
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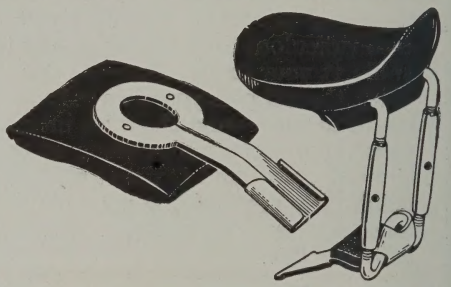
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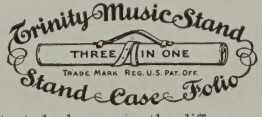
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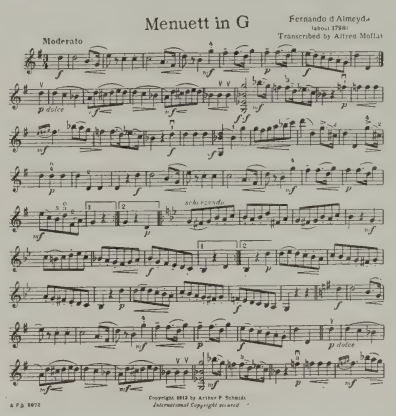
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The Changing Viewpoint in Left Hand Conditioning

BY J. W. SWIHART

The symposium on "bowing" which we published in THE VIOLINIST *some time ago was so thoroughly appreciated that our readers have asked us repeatedly to give them another series.*

The subject of the development of right and left hand technic will continue to be of prime importance to artist, teacher and student. Any suggestion that will make more efficient and accurate this technic or eliminate waste of time in acquiring it, is of utmost importance. Who can measure the inestimable value of this exchange of the best thoughts in this line?

We have invited to contribute to this symposium those artists and teachers who by virtue of their training and unquestionable success, can serve best this purpose. Each contributor will devote his article to some one point in either right or left hand technic. The sequence of the articles is determined by one fact only; that they shall appear in that order which, we think, will make them most valuable to students who have not the advantages of study under our great teachers.

The February VIOLINIST *will contain a most comprehensive and practical article, "Muscular Control," by Mr. Henry Such.*

PRINCIPLES are unchanging, but finite knowledge moves slowly, and oft ponderously, toward their discovery and application. Thorough and ample left-hand technique is the goal of all would-be violinists, and its attainment in the shortest possible time, the supreme desideratum. The sufficiency of the means of artistic expression (violin and bow), for all the necessary technical training, has, I believe, been the majority viewpoint up until comparatively recent times. That the results derived with a very large percentage of aspirants to violinistic excellence were far from gratifying is also, I believe, a matter of record or easily verifiable. The many notable exceptions serve but to strengthen the position taken, and show by contrast the failure of the many to reap adequate returns. Those of pronounced talent and adaptability have been the survivors, the shining lights, that have served to inspire all others in their heroic efforts toward excellence. The old saying revised, "Better to have striven and lost than not to have striven at all," remained the only solace of the disappointed.



FIG. 1. SHOWING SEPARATORS IN POSITION

The scheme or system of presenting the subject matter of left-hand technique in the past, generally speaking, has tended toward the elevation of the few, the creation of an aristocracy in art, and was in accord with the times of kingdoms, principalities and autocracies in government. Today, with the pendulum swinging rapidly toward democracy (even industrial democracy), education along all lines must meet the general need as well as the special. Rudimentary training in notation and sight singing is being given ever increasing attention in the courses and curriculums of our public schools and colleges, all of which fits the aspiring instrumentalist the better for his task. Now modern prophets tell us, and I think truthfully, that the violin is destined to become the instrument of musical culture, the companion instrument, or home instrument for the masses. That the oft-termed "most difficult instrument" may be thus popularized would appear well nigh incredible, were the movement not supported by modern thinkers and inventors as well as by prophets. The ultimate success of popularizing the violin as a means of mu-

sical culture and training depends, then, I believe, upon the thinker, the inventor, more than upon any other factor. Just as the importance of the role of the inventor in our phenomenal development and growth industrially cannot be overestimated, and stands self-evident, likewise the need in the movement under discussion is enlisting his thought and efforts, and we may rest assured that beneficial results will speedily follow.

Of the present-day systems and devices for aiding in left-hand conditioning and development I will mention three briefly, and then outline a few exercises for left-hand preparation that are workable without the aid of expensive apparatus. In Goby Eberhardt's system of left-hand training, based on psycho-physiological principles, both the equalization of digital strength and the extension and loosening up of the hand are the problems dealt with in mute practice (without bow). His analysis of the hand, showing up its lack of equality in digital development, and his remedy, viz., reversing the finger force expended, the weaker exerting the most force, while the stronger remain relaxed and stop the strings lightly, are invaluable data and suggestive material for the student, while his extension exercises, embodying as they do, the *time* or *duration* element followed by a period of relaxation, contains likewise a principle of great significance and value. The Steckelberg Nemusier, a mechanical device for left-hand conditioning, is likewise a product of the necessity of the times. It takes a place in violin training somewhat similar to that of the virgil clavicord in piano-forte technique. In its strengthening and equalizing function it stands unique. The resistance for each finger can be changed and adjusted to its need and an even and rapid trill speedily acquired. With its use and capacity for loosening up the hand, I am less familiar, but equally as beneficial results are claimed for it in that direction as in the other by its inventor. The article on the Ostrovsky device is fresh in the minds of all readers of this paper, and apropos, if it fulfill only one-half the sanguine expectations of its author, it is destined to become epoch-making in left-hand preparation. As I under-



FIG. 2. ILLUSTRATING THE POSITION OF THE HAND



FIG. 3. SHOWING EXERCISE, LEFT HAND ON TABLE.

stand its use, the time or duration element in creating a condition of looseness and freedom is its distinguishing feature, coupled with the fact that the hand is worked upon while at rest; passive rather than active during the process.

Combining this idea of external application to the hand in relaxed condition, with that of some participation of the hand in the exercises for its own conditioning, cork separators may be advantageously used. Place three corks firmly between the fingers of the left hand and leave them in place from fifteen to thirty minutes. Some flexing of the fingers and massaging toward the hand, will aid in the circulation and lessen the feeling of soreness or strain upon the removal of the corks.

Fig. 1 shows separators in position, large ends palmward and hand in repose.

With the separators in the same position, flex the fingers at the second joints, repeatedly exerting pressure downward upon the large ends of the corks. This action has an intensive spreading and loosening tendency, especially if aided by the index finger of the right hand placed transversely across, on top of the cork separators.

Fig. 2 illustrates this position of the hands. Another variation of this exercise is to bend all the fingers forward nearly to right angles from the knuckle joints, both with and without the aid of the index finger of the right hand. This still further intensifies the loosening and spreading effects already experienced, it being one of the most strenuous of those given. To secure a high finger poise and action, place the hand flat on a table, palm downward, inserting the cork separators longitudinally, large ends towards finger tips, then with right hand clasp the metacarpal portion of the left and lift it upward approximating the vertical position, while the fingers remain extended on the table. See *Fig. 3*. This exercise may be varied by rotating the hand from left to right and

from right to left, i. e., exerting the tension alternately from fourth to first and first to fourth fingers. Also, with separators in position as in *Fig. 1* and hand still flat on table, raise each finger high repeatedly with the right hand. These exercises, if persisted in, will make possible greater amplitude of finger elevation. The exercises thus far suggested will likewise prove of great benefit to the right hand in promoting the freedom and elasticity so necessary to good bowing.

Equalizing Exercises

For equalizing the finger power and developing fluency and precision in finger action, the use of insertable and adjustable frets on the fingerboard of the violin will be found to be very helpful. All fingers can then be given the benefit of *string resistance* that the index finger in its position near the nut now has. By placing one or more of the fingers lightly on the string above the fret the adjacent finger bridgeward can secure the benefit of string resistance in its trill action, or by utilizing two strings, as for example, first finger on *A* string, third on *D* string, and inserting first fret from *E* side beneath *E* and *A* strings, and second fret under *G* and *D* strings only, the double trill, second and fourth fingers active, and each overcoming like resistance, can be practiced. The little pressure required in stopping the strings above the frets makes complete relaxation of the hand possible, which is the ideal condition for trill action, and for gaining finger independence generally. Two frets will suffice for a great variety of drill work as they can be inserted quickly under any one or all of the strings, as the need may be, and changed to the different fingers at pleasure. Narrow leather thongs, the thickness of a small or medium-sized tailgut, make good movable frets, as the material used should be flexible enough to be insertable *between* strings where it is desired to stop only one or two strings, leaving the adjacent strings free at that node (as in the exercise for double trill). It is important that the stopping finger exert but little pressure, and to insure that condition the strings should not be unduly high from fingerboard.

To develop facility in chromatic playing use one fret only and place it across the fingerboard beneath the *fourth* finger. Retain *fourth* finger in position and practice the sidewise motion of the remaining fingers on all the



J. W. SWIHART

strings as in ascending and descending chromatic passages. Repeat the same with fourth finger raised, but with the fret in position as before. Retain playing finger *on* strings throughout these exercises. The added lateral resistance caused by the fret will prove strengthening to all the fingers and especially to the third finger, which functions closest to the fret. The directions bearing on the exercises given are meant to be general rather than specific; suggestive rather than in detail. The ambitious student will find many other uses and variations possible growing out of the simple means and exercises given. The size of the separators as well as the time of their

(Continued on page 65)

The Chicago Opera Orchestra

Its Management and How It Is Conducted

THE assembling of men for an opera orchestra is not an easy task. It is of course necessary that they should be experienced players on their own instruments, and able to take a solo at any time. But more than this, the necessary orchestra routine is absolutely essential. In many cases this routine has been had in ensemble work in orchestras. And with all these requirements, men who have had wide experience and who have even played for some years in symphony orchestras, have been unable to hold their places in large opera orchestras.

It seems that actual opera experience is necessary, unless there is a great natural adaptability for this line of work. In a symphony orchestra, the men must follow their conductors absolutely, besides unerring rendition of their parts. Of course this must be done in opera orchestras, but when we remember that the opera conductor must hold his men so well in hand that he is able to follow the singers and stage performance in



CONDUCTORS OF CHICAGO OPERA ORCHESTRA.
1, Cleofonte Campanini; 2, M. Winternitz; 3, O. Perosio; 4, M. Charlier; 5, M. Parelli; 6, M. Spadoni; 7, M. Almanz; 8, M. Nepoti.

whatever they may do, we will understand the peculiar qualifications for the players in opera orchestras.

When Cleofonte Campanini, who organized the orchestra for Chicago Opera Company, assembled his men together, he had players from the New York Manhattan, the Metropolitan, many Symphony men, not a few who were new to this kind of work. Campanini had had wide experience in Italy, and three years (1903-1906) at the Manhattan Opera House, New York City. It did not take him long to discover who would be able to fill these positions, and to the men who were on trial it looked as though his acceptance or rejection of them were insufficient and despotic. However, he got together a number of men who even in their first season took on the ensemble of a real orchestra.

Campanini has the ability of leadership, the wealth of musicianly qualities and the quick grasp of every situation necessary to this stupendous task. This is the fourth year of this organization, and in this short time he has evolved an orchestra which in its ready response and beauty of "finesse" will scarcely find a superior anywhere.

As to the importance of the orchestra in opera, the critic of the *Chicago Evening Post* has well described it as follows:

"ORCHESTRA AT OPERA FOUNDATION OF ART.

"The foundation of modern opera is in the orchestra pit, and the orchestra of the Chicago company is a magnificent organization; yet, unfortunately, it is one of the things which we are apt to take altogether too much for granted, so that its vital function in the ensemble fails of due recognition.

"The orchestra is the apple of Cleofonte Campanini's eye, and he has labored with it, fought for it, and molded it until now it is a great instrument exquisitely adjusted to respond to his slightest wish. At times he has had no mercy on them, but as the father chasteneth those he loveth, so Campanini has laid the metaphorical rod on their backs, for the work had to be done to suit his artistic standard, and as he spared not himself, so he spared not them. But he has attained the result, and the orchestra of our company is one of the best opera orchestras we have ever heard.

"Yet from the general public about the only comment we ever hear is when some enraged enthusiast threatens to assault us in the lobby because the "brasses played too loud." Of the virtuosity of the men, the unvarying high standard which they maintain in playing night after after night the music of different schools under five conductors of strongly marked personalities, the beauty of the tone, both in the mass and in the playing of the individual artists, there is hardly a remark. But let the brasses loosen out an extra notch and we hear from it. Now, the brasses at times do play too loudly; but think of the temptation. Did you ever have a high-powered car under your hand and not feel the almost irresistible impulse to "let her out a bit"? Reflect on the glorious possibility of power which lies in each one of the trombones, and imagine the pleasure of filling your lungs full and just leaning your weight against the tube. When a man on a warm spring day driving alone the boulevard voluntarily and without the fear of the motorcycle police before his eyes, keeps his speed down to fifteen miles an hour, then we will listen patiently to anything he may choose to say about the brasses.

"To keep the thing in proportion is the final gift of the great conductor, for the men follow the beat, and if the director asks volume they give it him with a will just for the joy of doing it, and they sometimes forget how much there can roll forth from the brazen funnel.

"Meanwhile, the men of the orchestra ought to be made to feel that their fine work is not going without appreciation, even though in writing of the performance or in talking about it the emphasis



ORCHESTRA OF CHICAGO GRAND OPERA COMPANY, CLEOFONTE CAMPANINI, CONDUCTOR.

be laid on the artists on the stage. In the opera the singers inevitably occupy the first place, but the foundation of artistic opera is in the orchestra, and Campanini has made for us an orchestra that is magnificent, and we wish both him and the men to realize that we know it. They are men individually and collectively of the first quality to whom the union rates do not apply, for there is none of them but receives more. They deserve it, and we are glad they get it."



JOSEPH RAFFAELI

And we must not forget that this masterly perfection of ensemble depends on the perfection of each unit. Naturally much of the success is due to the careful selection of the men. To the manager of the orchestra, Joseph Raffaeli, is entrusted this important and difficult task. And the great success of the orchestra is due largely to his untiring efforts. He is a splendid musician; has an enormous acquaintance with the opera and symphony players of all instruments, in Europe and America; has a sympathetic understanding of human nature; and has good judgment in his selection and in dealing with men. To introduce into so complex an organization working as a unit an atom of dissonance, either musically or temperamentally, is to court disaster.

Mr. Campanini has this season brought Mr. Sturani, an accomplished conductor, to help him. Mr. Sturani was not present when the accompanying picture was taken, and we sincerely regret this omission. The other conductors are Messrs. Winternitz, Perosio, Charlier, Parelli and Spadoni; Mr. Almanz is stage director, and Mr. Nepoti, chorus master.

A list of the orchestra men follows:

First violins, Gregor Skolnik, concertmaster, Guido Villetti, Charles Higgins, Frederick Schade, Armand Combel, Henry Giorgi, Gustave Bach, Giulio Bramucci, Leon Strashun, Otto Schmidt, Alfredo Alberghini, Rudolph Mangold, Charles Meinken, Alexander Levy; second violins, Oscar Hanke, Otto Lund, Adolph Morel, Leon Randasche, G. Cademartori, Louis Lubalin, Benjamin D'Amelio, George Glaszman, Richard Barone, Herman Baehrend; violas, Romaine Verney, Guiseppe Lazzaretti, Sam Pasternack, Paul Ranieri, Jan Kuiper, William Fischer; 'cellos, Herman Bayer-Hane, G. Alberghini, William J. See, Joseph Raffaelli, Umberto Migli, Leo Jufe; basses, G. Marangoni, Ernest Zickler, Frederic Salvatore, Henry Radler, F. T. Edmunds, L. C. Jocher; harps, Carlo Sodero, Prospero Miraglia; flutes, Manuel Berenguer, Louis Alberghini, Louis Rossi; oboes, Giacomo del Campo, Umberto Piana, Guido Rossi; clarinets, Albert Chiaffarelli, Paoli Lucarini, Julius Gross; bassoons, Samuel Meerloo, John C. Schon, John Schon; horns, Louis Dufrasne, W. R. Lange, Romeo Caletti, C. Omers; trumpets, Hermann Basse, Frank Chiaffarelli, Joseph Aiala; trombones, Simone Mantia, Pasquale Perrella, Robert Fuchs; tuba, Luca del Negro; tympani, drums, etc., Fritz Sitz, William Ludwig, Ruben Katz, Aldo Borolotti.

Jacobus Stainer

The celebrity of Jacobus Stainer is second only to that of the great Cremonese artists. This verdict, which is generally accepted today, is the reverse of the opinion of Sir John Hawkins, the great historian and friend of Dr. Samuel Johnson, who noted: "The violins of Cremona are exceeded only by those of Stainer, a German, whose instruments are remarkable for a full and piercing tone." So late as 1836 George Dubourg in his work "The Violin," writes: "The fine Tyrolese instruments—those of the celebrated Jacob 'Steiner'—differ much from the Cremonese, both in shape and style. In the latter respect, they are of sharper and more penetrating quality." Jacob Stainer was an original genius, and he stands undoubtedly the greatest of German luthiers.

He was born at Absam, a village near Halle, on July 14, 1621. From the romance surrounding the life of this eminent artist we may sift these particulars: He was married in October, 1645, and thirteen years later he received the appointment of an "archducal servant," and in 1669, he was appointed "Violin maker to the Court." He was accused of being in possession of Lutheran books of controversial nature, and suffered six months' imprisonment for the alleged offence.

Like unto the majority of virtuosi, he was constantly in debt, and an appeal to the Emperor Leopold for assistance was of no avail. Broken down mentally and physically, he died in 1683. He left a widow (who died in 1689) and eight daughters, in abject poverty. It has been thought that he studied in Venice or Cremona; possibly he may have visited the various northern cities of Italy, in which were to be found the greatest masters of all time.

Moszkowski's Wit

Moritz Moszkowski's talents are not confined to the keyboard and the field of composition. He can be sarcastic, when he wants to, at the expense of any one within reach of his shafts. "Some of our modern symphonic composers," he remarks, "have been called inheritors from Beethoven. The obvious fact is that they have inherited some of Beethoven's deafness." And again: "They say that the greater part of contemporary music is really very good, but that it sounds abominably. Of this paradox I believe only half." Moszkowski is equally caustic in another direction. "In the domain of song," he says, "Italy was for a whole epoch the home of bel canto; today it is *malaria* that predominates there."

And he does not spare himself. Quoting Anton Rubinstein, who said, "With the false notes that I play in the course of every half-dozen concerts, I could give a seventh," Moszkowski says: "Rubinstein is dead, but I am giving that seventh concert every now and again."

The Joy in Music

"To every ripple of melody, to every billow of harmony, there answers within, out of the Sea of Death and Birth, some eddying immeasurable of ancient pleasure and pain. Pleasure and pain; they commingle always in great music; and therefore it is that music can move us more profoundly than any other voice can do. . . . It is only the sum of the pains and joys of past lives innumerable that makes of us, through memory organic, the ecstasy of music. All the gladness and the grief of dead generations come back to haunt us in countless forms of harmony and melody."—*Lafcadio Hearn.*

The American Guild of Violinists

On the Need of Guild Centers

ALTHOUGH the American Guild of Violinists is widely represented in its membership, yet at present there are only two established chapters, one in Chicago and one in St. Louis.

For this movement to develop freely and rapidly, there needs to be a very practical interest manifested by its supporters. A chapter should be organized in every city. Some one who has the welfare of American music at heart should establish among his people a guild center, as Mr. Listemann and Mr. Lehmann did in Chicago, and Mr. Litchenstein did in St. Louis..

Let there be a beginning in each city. It can readily be seen that with the multiplication of guild centers, cultural opportunities will multiply. It is expected that the members of these chapters will form themselves into ensemble bodies, and this will be of great benefit to our national composers; for, as the painter and the sculptor bring their handiwork before the public by means of the civic art museums, and the dramatist by means of the public theatre, so the composer of chamber music will use these guild centers as places of exhibit for his works.

The national officers of the American Guild of Violinists invite letters from members who are willing to undertake to establish chapters in their respective cities and thus aid in promoting the growth of this movement.

ELMORE R. CONDON,
Sec'y.

———♮♮♮———

At a recent meeting of the Chicago chapter of the American Guild of Violinists the following officers were elected: President, Bernhard Listemann; Vice-President, Adolf Weidig; Secretary, Ada E. Taylor; Treasurer, Alexander Lehmann.

On the evening of January 11 the members of the Chicago Guild gave a dinner in honor of Mr. and Mrs. Carl Flesch, at the Auditorium Hotel. It was an enjoyable evening, many taking advantage of the opportunity to become acquainted with the visiting artist and his charming wife. Messrs. Bernhard Listemann, Carl Flesch, and L. Sametini made addresses. Miss O'Connell sang; Miss Minor gave some readings; and Miss Dolly Randolph presented her inmitable Orchestra Comique. We say inimitable, for it is copyrighted, and others are debarred from appropriating this novel idea. But we doubt whether any other conductor than the clever inventor, would be able to get the concerted work from this orchestra, or would evoke such enthusiastic applause. Miss Ray, Miss Jones and Mrs. Apple played the vio*lins;* Miss Leishmann and Mr. and Mrs. Wright, 'cellos; Mrs. Louis Blackman, double bass; Mrs. Frank Farnum, a wizard harp; Messrs. Vilim, Sametini and Hugo Lehmann, trombones; Hugo Kortschak, saxaphone; Herbert Butler, cymbals; Karleton Kaumeyer, traps; Fritz Listemann, tympani. Max Fischel was the industrious librarian, and Grace Potter, accompanist.

———♮♮♮———

Mrs. Newrich

Mrs. Newrich (who has advertised for a violin teacher)—So you are the music teacher who answered my advertisement?

Violinist—Yes, ma'am.

Mrs. Newrich—Well, sit down here and play a couple of violin duets so that I can see what you can do.

The Miracle of the Violin

BY N. E. OLDMAKER

THE great miracle in the story of the violin is that it is practically the same instrument today that it was over three hundred years ago, when Gaspard da Salo made the first one. The finish, the workmanship have improved, but the principles of its construction remain the same. And that is true in spite of the fact that almost every violin maker of those three hundred years has at some time in his career been possessed by an ambition to improve on the violin as it stands.



HOME OF STRADIVARIUS

Violins have been designed of triangular and other shapes. They have been made with a set of strings under the ordinary set; with strings inside as well as outside. Some have been made with a metal comb inside, such as you see in a music box; others have been designed with double sound posts, with flat tops, without any openings, whatever, and with various shaped openings differing from the common "F" holes.

There has been no end to these wild imaginings, but the violin of the twentieth century remains in principle the same as that of the Italian inventor, de Salo. His violin had a more arched top than is seen today. That gave it a very sweet tone, but one that did not carry well. Stradivarius made a flatter top, which produces a more tenor note with better carrying power. And the lines have grown more beautiful and the workmanship more finished. Mere age does not make a violin perfect. If it were clumsy and badly made in the beginning, there is no magic in time that will remedy these defects.

Like other works of art, there is no hard and fast rule as to the relative value of violins. A good violin maker is an artist, and he gets what his work brings from a capricious public. Yet the man who pays $1,000 for a violin, may be quite right. It may be the one instrument in the world that just suits him. Its proportions, its "feel," its response, may fit him to the smallest nicety. And if he can afford the thousand dollars, the instrument is well worth the price.

When a violin is new it is more or less—what shall I say?—stiff, rigid, unresponsive. It is played upon, the bow is drawn across the strings many, many times and innumerable vibrations are set quivering through the wood. The more it is played upon the less rigid it becomes, the more swiftly it responds to the bow. So a man out in Indiana arranged a machine which,

worked by electricity, draws the bow across the strings over and over again. Of course it does increase the responsiveness of the instrument, but it is not the same thing as the human touch, with its almost infinite variety, from the mere brushing of a feather's weight to the bowing which makes a man work with all his might.

There is nothing so sensitive as the violin. People sometimes stain the wood to give it some certain color, using ammonia, acids—a variety of things. And so sensitive is the wonderful instrument that just that little thing—as you would call it—will alter the tone. The chemical changes, perhaps to be detected only with a microscope, taking place in the wood, impair its tone-producing quality.

And the varnish? Every violin maker who is worthy the name is sure he has the supremely good varnish. And every man guards his own secret. The different colors of violins are obtained by coloring the varnish, except, of course, where it is due to age.

There are as good fiddles made today as there ever were, but most of them need the seasoning, the tempering, which comes only with years. One of the great French violin makers tried to take that work away from nature. He tried to season his violins by baking the wood in ovens and in that way he made his fiddles until he learned that nature would not be defrauded.

Baking the wood drew out the rosin too quickly and left it dry, brittle. It was a hard lesson for the maker and it took him ten years to learn it, but it had to be learned.

That is not saying that it isn't possible to have a violin made today which will rival the very best of the old ones. A fine instrument is worth repairing, and the repairing is sometimes more beautiful than the original making of a violin. See! a maker picked up the top of a 'cello and turned it over. On the wrong side of the wood were several score of little square pieces of wood about half an inch square and so perfectly incorporated into the top itself that but for the difference in the grain they might almost have been taken for a part of it. They were the "blocks" holding the wood together where it had cracked.

Many jobs of repairing cost more than the original price of some instruments, said the maker. You see, the top of a violin is under a pressure of fifty pounds from the strings. And the pressure on a 'cello is 250 pounds. So that any cracks or breaks must be mended with extraordinary precautions if the instrument is to be strong enough to stand up under that strain.

A man with a fine violin should guard it as carefully as—oh, much more carefully than a woman does her jewels. It is worth as much in money, let alone the affection he has for it, and the need, too.

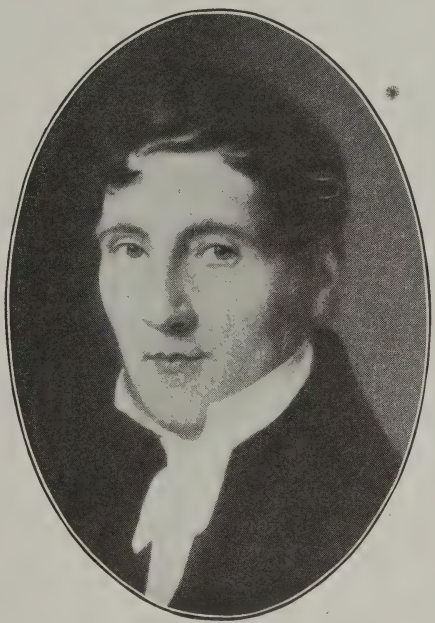
Music and the Emotions

There are many instances of the power of music over the emotions. Philip of Spain, it is said, was cured of an attack of melancholia by the beautiful singing of Farinelli. In London a guild known as the Cecilia is experimenting upon hospital patients with music. An insomnia patient was twice sent to sleep. In the short space of twenty minutes, four patients out of fourteen were put to sleep, and the music, so the report adds, "rendered drowsy all the others." Even outside of hospitals music has this curious somnolent effect at times.

It has been suggested that when, in these hospital experiments with music, the patient dies, it is due to his disease; when he recovers, it is due to the music.

Spohr On the Sound-Post

FOR placing the sound-post, an iron instrument is made use of. The point of this instrument is driven into the post half an inch from the end intended to be the upper part. Then thrust it through the right sound hole into the violin, and place it upright, first pressing the lower end of the sound-post firmly on the back of the violin, and next the upper end of the post against the top, by drawing back the iron instrument. The instrument is now removed from the post, and with the hook, with which it is fitted, draw, or with the hollow, push at either end of the post until it is in the right place. This is generally close behind the right foot of the bridge, its foremost edge appearing parallel with the back edge of the bridge.



LOUIS SPOHR

The sound-post must stand perfectly upright, and must fit exactly to the upper and lower arch of the back and top of the violin. This fitting is very difficult, and can only be accomplished by looking through the hole into which the tail pin fits after having removed the tail pin.

The ends of the sound-post must be filed until they fit perfectly the arch of the back and top. It is well first to blunt the upper edge of the sound-post to prevent, when being moved, its pressing into the soft wood of the top. To ascertain whether the upper end of the sound-post in the direction from the sound-hole to the wooden bar stands in the right place, take a thin wire, bent at one end in the form of a hook, and measure its distance from the edge of the sound-hole, then hold the measure over the top and compare whether the distances correspond.

The sound-post must be neither so long as to move the top, nor so short as to shift, or perhaps fall down through breaking of a string or a jar. Without the strings being tightened it should only slightly adhere, and be easily moved backward and forward. The sound-post should be placed so that the grain of the wood may be crossed at right angles by the grain of the wood forming the top, thus preventing injury to the wood of the latter. Whether the sound-post should be large or small, of open or close grain, can only be decided by frequent trials.

In general a violin with a thick top will bear a thick sound-post better than one of less wood. If in following these directions the violin should nevertheless not sound free enough, or is uneven in tone, then the sound-post must be moved backward or forward until the place is found where all four strings give the

most powerful, clear and equal tones of which the instrument is capable.

"I may observe that if the tone, although even, is still rough and hard, move the sound-post a little backward from the foot of the bridge. Should the E and A strings be piercing and the G and D weak, move the sound-post towards the bar. On the other hand, should the lower notes be harsh and the upper ones feeble, then the sound-post should be drawn towards the sound-hole.

The original place in making these experiments in the directions towards the sound-holes should not be lost sight of, as the inequality of the post causes the sound-post to be either too long or too short. Should a point different from the first place of the sound-post happen to be particularly favorable to the tone, examine, after taking down the strings, through the opening of the tail-pin, whether the sound-post on the new spot be of the proper length, and adhere closely both above and below; if not, it must of necessity be altered or else a new one made.

In moving the sound-post, care should be taken to prevent its turning and to keep its front side (distinguished by the perforated hole made by the sound-post setter) always in the original position.

All experiments should be made with the greatest care, and the sharp edges of the iron setter be rounded off to guard the sound-holes against injury. The experiments should never last long, as the ear soon becomes fatigued and insensible to the nicety required in distinguishing the quality of tone.

I am not a musician, at least I have never become a practical one, but I have found myself transformed by listening to great musicians, and I have gone away from an evening spent listening to a great Symphony Orchestra finding myself a slave for the next year to the new ideas that were born in my soul that night.

Laurence Storioni

Storioni is described by Hart as being "the last of the old makers who evinced any marked originality," and although the words were penned nearly forty years ago, and numerous makers at the time unknown, or all but unknown, have since come to light, including some few who were trained in Storioni's workshop, the description holds good to this day. In fact, whether we contrast him with classic or modern makers, there is probably not one in the whole category whose work is less open to the charge of sameness than that of Laurence Storioni.

It is a common mistake to suppose that all his instruments are built more or less upon the lines of Joseph Guarneri del Gesù. The majority of them do in point of fact show strong traces of Guarnerian influence, but he, in his own fashion, followed other patterns as well, and I have seen a few cases where he has set aside the Guarneri teachings altogether, and copied Amati, both in the latter's grand and ordinary patterns. In this he was followed by his pupil and successor, G. B. Ceruti (circa 1755 to 1817), a maker whose instruments have rapidly risen in value and now command good prices. Much of the material used by this maker is of a character similar to that chosen by his master, and now and then one meets with fiddles labelled Storioni which bear evidence of being the work of his pupil either wholly or in parts.

The sizes of Storioni's violins vary, some of them occasionally exceeding fourteen inches in length, but their average proportions are about 13 7/8 inches long; and the other measurements correspond pretty nearly with those of the ordinary Joseph of about 1735 to 1739.

The heads are sometimes well cut but are generally more remarkable for vigor of outline than finish or elegance.

A good Storoni head, once seen, is pretty sure to impress itself on the memory of anyone having an eye for such things.

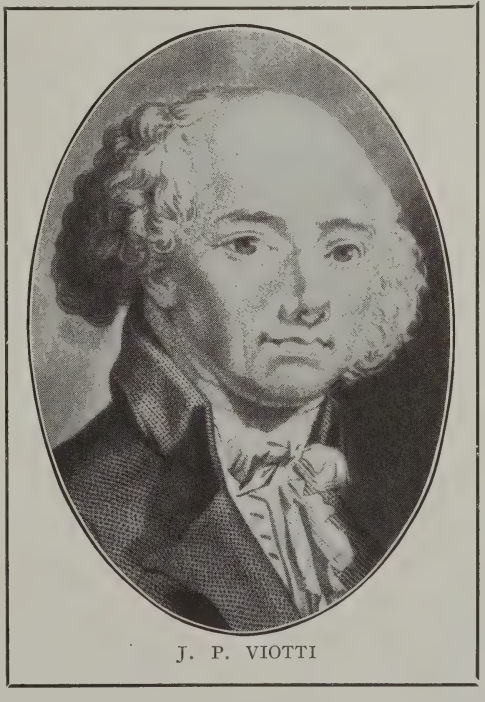
It is said that he began to put his name to his productions in 1776, but I know not upon what authority the assertion is made, unless it be that of the Ceruti family. The date of his death is usually given as 1799, but I have seen it stated somewhere that that event did not take place until some years later. He used two or three different labels.

Of his pupils, beside the elder Ceruti, Pressenda is by far the best known to fame. He was beyond doubt a first-class maker, as was Joseph Rocca, but such has been the demand for the violins of these two artists, that of late years prices have not infrequently been paid which were out of all proportion to the merits of the individual specimens.

France's Debt to Viotti

IT is said that to Viotti, the celebrated violinist and composer, belongs the credit of introducing into France the violins of the Cremonese school. On his first appearance in Paris he used a Stradivarius, and the beauty of tone he drew from it caused as much comment as his performance, and caused a demand hitherto unknown for these fiddles. What became of this violin is not known, but it is supposed that it was sold in London after his death. The Guarnerius on which he played is now in the possession of a Canadian violinist. Another of his violins is in the Museum of the Paris Conservatoire.

This is a violin made for him by the late François Chanot, after the new principles he claimed to have discovered, and for which he took out a patent. According to the catalogue, the fiddle in question is in the form of a guitar, and the inscription reads: "To Viotti, P. I. T.," which being interpreted means "Primiero In tra Tutti," or "First amongst All," from which it is not hard to see how high Viotti stood in the estimation of M. Chanot. Yet another violin possessed by the artist was one made of tin, which he bought from a blind fiddler in the street, and which he always kept as a souvenir. This also formed part of the collection left at his death.



J. P. VIOTTI

Viotti is best known to violinists of today by his Concertos, which number twenty-nine. Although out of date in the concert room, with one

exception, these works are still invaluable for study, as they embrace every form of technique within certain limits, and they are also most useful for bowing. His death occurred in 1824.

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Liszt and the Cigars

AN anecdote of Liszt appeared at the time of the recent death of the music publisher, Giulio Ricordi. Liszt had the habit of smoking a single cigar a day, of Virginia tobacco, but especially chosen and not of the sort ordinarily offered for sale. Whenever he undertook a journey he told his servant how many days they would be gone, and that one counted out as many cigars as there were days, to be packed in a valise.

Once Liszt was going on a long tour in Italy. When he arrived at Chiasso, a frontier station, the customs officer asked the composer if he had anything to declare. Liszt, preoccupied with his future compositions, answered negatively. The agent insisted on a verification of this statement and Liszt, still dreaming, did not try to stop him. Soon the agent came upon a bundle of irreproachable cigars. Liszt was furious. The cigars and the box which contained them were confiscated, and it was also necessary for him to pay 500 lires fines. Outside of himself with rage he continued his voyage, of which the first stop was Milan.

His reflections were not comforting: "I," thought he, "a known artist, nearly a priest, to be treated like a vulgar smuggler. I don't care about the 500 lires. In some hours I'll get more when I play, but what will one say of me?"

When he arrived at Milan he was hardly installed in his hotel before he hurried to Ricordi to tell him the story. The editor saw the amusing side of the tale and told his friend not to attach the least importance to so insignificant a matter. He promised him also to inquire into the incident.

Fifteen days later Liszt received the box with the cigars which had been confiscated, a note of 500 lires and a letter from the customs agent asking for a portrait with a signature. Liszt again went to Ricordi, with the story of the happy outcome. The publisher offered him a cigar, but Liszt refused it, saying, "No, my friend, I have sworn never to smoke again."

It is evident that Liszt did not keep his word in this respect. Ernest Reyer found him smoking when the composer of "Sigurd" visited Rome in 1870. Liszt was then living in the Vatican in the apartment of Mgr. de Hohenlohe. "Liszt smoked; he offered me a cigar," are Reyer's words.

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Charming a Spider With Violin

More than two hundred years ago a young violinist, Isidore Berthaume, was obliged to practice on his violin many hours daily. One day he saw a spider peeping at him from its crack in the wall. Soon it ventured forth, and every day it grew a little bolder, drawn irresistibly by the sweet sounds which issued from Isidore's fiddle. At last one day the boy had the great pleasure of seeing the spider take its place on his bow arm. Presently his stepmother, coming into the room and seeing the spider, killed it with a blow of her slipper. The death of his pet was such a blow to the boy that he fell fainting to the floor, and was ill for three months afterwards.

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Musical training must be from the start three-fold, the artistic, the mental and the technical, and it can never be found an adequate means of expression unless this three-fold development is symmetrical.

Things to be Avoided in Violin Study

BY LOUIS PERSINGER

SUCCESS is always something that is far ahead of the true artist. He never works for it, as he is too busy laboring to perfect his own interpretative ability to spend any idle time in dreaming of the ultimate "success." His thought is the present, and for the artist to admit success is to commence a process of stagnation which will lead to failure.

The great thing is to keep working, working, year in and year out, always claiming an advance as the reward for the day's labor. If you have spent several hours sawing away at Kreutzer and Rode and do not detect the least advance, by all means do your best to find out why, but keep on working. I once heard a young woman in Berlin say, "I have been working on the Symphonic Etudes of Schumann for years, but it will take at least another year for me to get so that I can play them."

One of the greatest mistakes of all is "fast work." Like the building of a substantial building, every thing must take time. A bolt out here and there may mean collapse later on. Hurry in studying the work of either right or left hand may mean that you will have to pay for your haste of hours, in months of laborious penance. If you want to progress properly in violin playing go so slowly that each thought, each movement and each habit, is securely lodged in its place, just as the foundation of a big building is laid. In fact, we might carry out the figure a little further and say that the more solid one makes the foundation the higher may be the structure of the artist's career.



LOUIS PERSINGER

One great mistake that violin students make is to confine their attention to the violin part of the composition alone. For the most part the notes played by the violinist are not more than a mere melodic outline of the composition. This is true even in pieces like the Bach Chaconne, with its chords for the violin. Played without an accompaniment, it is difficult to think of the work without

having in the imagination an unwritten accompaniment, yet one none the less real. In the study of counter-point the student soon finds that certain melodies suggest their own harmonic and contrapuntal treatment. In plain speaking, certain harmonies seem to go naturally with certain tunes. Yet the violin student should invariably have the knowledge of piano and harmony that will enable him to study the composition as a whole, and not devote all his attention to the frail thread of melody which defines the upper margin of the composition.

The violinist should know the accompaniment almost as well as he knows his solo part. He should know when his phrases are connected with the contrapuntal structure of the composition, and he should be able to instruct his accompanist so that the proper balance of form is preserved. This is a tremendously difficult task unless the accompanist is made of very plastic musical material and may be moulded after the soloist's fashion of playing, and after his higher understanding of the composition. Many a fine solo has been spoiled by an accompanist who was so pleased with his own playing that he could not lend himself to the violinist's way of thinking.

Slow work bobs up again when the student is studying position work. If you feel the slightest tendency to strain or the slightest cramp in either hand you may be sure that your position is wrong. After you are sure that the position of the left hand is right ask yourself, "Do my hand, arm and fingers feel free and natural, or do they feel stiff and awkward?" Good violin playing is almost always marked by grace of movement, and one could almost tell the ability of the violinist by seeing him play without hearing him.

Grace enters into the bow technic of the violinist more than the average player will admit. A graceful movement is a free, confident movement, never an angular, stiff movement. The neglect of the right wrist and bow arm is a great failing among students. Some violinists, whose finger technic has been somewhat limited, have made reputations upon the wonderful efficacy of their bow arms. Bowing is the "breathing" of violin playing. It is the basis of the art of phrasing and the art of expression. Some students are extremely careless in this, and they do not even see to it that the hair of the bow is always straight across the strings. They also fail to overcome the little sound of roughness or scratchiness when the down movement of the bow changes to the up movement. They fail to secure the even, smooth tone, the lovely flow of sound which always distinguishes the well trained violinist from the careless one.

Perhaps some students do not hold up a high enough ideal in their imaginations. Everything they play should first be sung, if not audibly, then in the mind. In fact, I frequently find it a splendid plan to sing over a passage within the range of my own voice, and I have noticed that several famous performers whom I have met have done the same thing. It gives one the right conception of the melody in its most natural form.

Then the student should play the melody with the bow "in the strings" not over them, as so many do. There is all the difference in the world between playing "in the strings" and playing superficially, so that the bow just skims the top of the strings and does not take a firm hold.

This is, of course, a matter of technic and one that takes some years for some students to master. Some less persistent ones never acquire it. In these days any one who hopes to achieve success needs an intensity of tone which will carry to the most re-

mote corners of the largest auditoriums. Thibaud has a marvelously fine bow technic and his tone is correspondingly great.

Over ambition has ruined many a fine violinist. Why do you seek to play the Mendelssohn Concerto when you have only the ability to play a few of the simple pieces of Dancla? It is far better to develop some very simple piece to the utmost of your technical and artistic capacity than to strive after some great work far beyond your reach. Fritz Kreisler, master that he is, does not hesitate to play very simple pieces—but, BUT—how does he play them? Anyone who has heard him play the Dvorak Humoresque must realize that he has spent hours and hours in perfecting it. Each tone is perfect. This, then, should be the goal of every student, and the one who is so short-sighted that he can not see it, must realize that he is traveling down the hill and not up to Parnassus. —*Etude.*

Karl Halir, Bohemian Violinist

KARL HALIR was born at Hohenelbe in Bohemia in 1859, and was one of the many successful students at the Conservatory of Prague. Later he went to Berlin to study under Joachim, with whom he was intimately associated for many years. On leaving the Hoch-Schule Halir held the post of concertmeister in the Bilse orchestra in Berlin, and also filled a similar role at Königsberg and Mannheim, after which he went to Italy, where he spent several years in further study. The then reigning prince of Saxe-Weimar appointed him leader of his famous orchestra, and in the pretty town of Weimar he spent a delightful time until he was offered and accepted the concertmeistership of the Hof-Kapelle at Berlin. On the death of de Ahna, Halir obtained the vacant professorship at the Hoche-Schule. In 1896 he toured in America, and on his return succeeded Kruse as second violin in the Joachim quartet, in which capacity he was perhaps best known to the English public. He also formed a quartet of his own in conjunction with Messrs. Exner, Müller and Dechert, and the party achieved considerable renown on the continent.



KARL HALIR

As a soloist, Halir was remarkable for the finish and purity of his playing, and as a teacher he was greatly beloved by a large circle of pupils, owing to the generous interest he took in their welfare. He died in 1912.—♮♮♮—

Music is a thing of the heart and head, and must be in the heart before it can find expression.

A Review of Violinistic Conditions

BY OVIDE MUSIN

IN glancing over the growth in the field of music which has taken place in this country since the landing of the Pilgrim Fathers, nearly three hundred years ago, we should find great advancement, considering the length of time which has elapsed and the vast sums of money spent on music of late years. In some of the branches, and from the commercial point of view, we do find that such is the case. Americans are great lovers of music, and an astonishing amount of natural talent is continually manifesting itself, irrespective of nationality; but in certain respects the development might have been greater had America followed the example furnished by several European countries, which about eighty years ago founded government music schools, and where for hundreds of years previous to this the art and science of music and instrument making were fostered by the church, rulers and the nobility.

While the purpose of this article is not to criticise, I trust a few comments on some of the other causes which I believe have retarded the development of native musicians—violinists in particular—may not come amiss, notwithstanding the fact that we could mention the names of several who have reached a high plane without going abroad.

Just as the Puritan beliefs have been a great moral force, "the leaven which has leavened the whole lump" of national character, so must the Puritan religion which frowned on music have exerted for a time a powerful influence in checking the development of music as an art and its being chosen as a profession. Aside from hymns sung in the congregation, music in the early days was considered a wile of the evil one, and musicians inferior creatures. Learning was otherwise promoted and endowed by government and private wealth, and as time went on and European artistic influence crept in, organs were installed in the churches and piano playing became an accomplishment in the education of young ladies, and eventually New Englanders took the foremost rank in regard to singing and oratorio societies.

With the advent of opera came musicians of different nationalities whose influence has been great in the musical uplift. European stars (singers, pianists, violinists and others—the cream of Europe, in fact), who have appeared here season after season for many years, have gradually awakened artistic aspiration and emulation throughout the length and breadth of the land. Real appreciation is beginning; but only musicians and artists who have done the work know from personal experience what it means to become one, and in order to supply an artist with an audience of connoisseurs the study of music in this country should be taken much more seriously by people in general.

An idea exists here that one who accepts financial aid in getting a musical education is more or less an object of charity, and that any one who respects himself will get it somehow by his own efforts, perhaps at odd moments taken from some other occupation whereby a little money may be made to enable him to pay for instruction. The fact is that to become an expert in any profession requires concentration and ample time. Violinists need to begin very young, the younger the better, and for

the mastery of their instrument requires years of constant daily training for the development of the functions of the fingers, wrist and arms, and for the technic and control of the bow, besides the study of music as a science, indispensable to an artist or connoisseur.

This question is regarded and treated differently in certain European countries where governments have taken it in charge, founding royal and national conservatories of music (on a plane similar to their universities), in which students are given the best instruction in all branches free of cost, the rules and regulations being most strict and the requirements the highest, and every one is obliged to "toe the mark." The object is not to make money, but art for art's sake, the nation esteeming itself amply rewarded or repaid by the freer and wider diffusion of musical knowledge and culture and the honors gained by its proteges throughout the world, its singers, instrumentalists, composers and directors of opera and orchestra. The Belgian royal conservatories (four in number, the first to be established being that at Liege) are so managed that while between professor and pupil the question of money is not permissible (the government being responsible for the salaries, pensions, buildings, equipment and maintenance, prizes and diplomas—everything essential, in fact), still these institutions are partially self-supporting by means of the orchestral and chamber concerts, oratorios and recitals given by the faculty, laureates of the conservatory and eminent soloists. Their point of view and the way these institutions are conducted and managed, and the results obtained might well be investigated for the benefit of Americans who have been and are still handicapped by the lack of such institutions in their own country.

Another disadvantage which afflicts the prospect of many in this country who are naturally gifted for a career is that school and college come first in consideration, instead of making general education supplemental to the dominating artistic tendency. Early training in playing an instrument may be pursued in connection with a common school education, but after that, and as young as possible, the prospective artist should be enabled to specialize according to his bent. One who has an artistic mind is not likely to neglect the languages, histories, poets and philosophers, and time will be found for general knowledge during the unfolding of the artistic powers.

Teaching of singing and sight reading in the public schools is good as far as it goes, but enough time cannot be given to it to make it sufficiently effective. It would be better were the money now expended in music teaching in the public schools be concentrated in a few public music schools for such children as have the disposition for music.

An important point for consideration is that of choosing competent teachers from the very start, so that time will not be wasted by having later on to correct wrong methods and habits. There is a scientific reason why a violinist who learns to play with a correct position will have more ease, control and endurance than one who has a bad position in playing, and the proper way of holding and using the bow will produce a much better quality of tone. Scales wrongly fingered will produce faulty intonation, but properly fingered and practiced will always be in tune. The fundamentals of violin playing are too often neglected. Violinists come to me from all parts of the country who say they have been through all the studies and exercises of such masters as Kreutzer, Fiorillo and Rode; but when I ask them to play one of them they are not able to do so. And it is the same with the scales. If I ask them to play one they are not able

to do so, although a great virtuoso may at once be recognized by his playing of a scale.

This general superficiality is due to the fact that the master violinists' interpretation of their studies and exercises is not sufficiently understood. This knowledge (together with that of the way the classical composers for violin, both ancient and modern, intended their works to be rendered) is too limited. It was handed down by these masters to their disciples and their pupils, who have respected the traditions and methods which form the standard by which an artist must be judged.

The works of Corelli, Tartini, Vivaldi, Locatelli, Vitali, Campagnoli, Viotti, Paganini, Stamitz, Spohr, Kreutzer, Rode, Fiorillo, Baillot, De Beriot, Lambert, Massart, Leonard and others, master violinists together with those of the composers Bach, Beethoven, Mozart and Handel, which formed the basis of the studies and repertory of all of my pupils in Europe, and as far as possible in this country, are indispensable to the formation of technic, taste and style.

One thing which should be avoided as far as possible is the custom of playing in public before one is properly prepared. The Royal and National Conservatories of Belgium and France prohibit all students who are not laureates from appearing in public, and from teaching without special permission from the director.

A fever for technical display tends to turn violin playing from its true mission, namely, that of rendering in correct tempo and style the meaning and feeling of the composer. The desire to play rapidly, to make a lot of notes as quickly as possible, can but be detrimental to the composition as a whole. While too much attention cannot be given to the technic of the left hand (when this is the means to the end, i. e., interpretation, and not digital acrobatics), more attention should be given to the control and manner of using the bow. The left hand is only the workman, the mechanic; but the bow enables the artist to give polish to the technic, color to the interpretation and the inspiration of the moment to find expression. Progress should be uniform in technic, taste, style and musical comprehension, all of which should be kept in mind until mastered.

The aim of every young aspiring violinist ought to be to excel by serious work, diligence and unflagging energy. Speaking of excelling reminds me of an ancient Arab fable, which may be applied to any profession, but more especially to the arts.

A stork, strutting one day on the bank of a pool, said to himself: "How prodigal Nature has been to me! I can run, I can swim and I can fly; if I am tired of swimming I take a walk. If tired of walking or running I fly, just as my fancy directs." An old serpent who overheard him, said: "Don't boast so much, my friend. You cannot run like a stag, you cannot swim like a trout and you cannot fly like a hawk."

The ideal and necessary point in order to shine is to excel in some one thing.

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Variations in Bridges

Both violins and 'cellos are a different shape in the summer from what they are in winter. Oh, you would not notice it! But in summer the strings draw the violin so that it arches a little more; that makes it shorter; the neck is drawn down and the consequence is that a higher bridge has to be put under the strings to take up the "slack." Violinists have a summer bridge and a winter bridge, but 'cellists have three, one for summer, one for winter, and one for the seasons between. And the winter one is fully half an inch lower than the summer one.

Editorial Bric-a-Brac

THE NEW YEAR has opened with a general depression in the commercial world of America. At such times it is considered that the luxuries of life feel this depression the most; that money will not be spent in those lines which are outside the pale of a happy existence.

The fact that the violin industry and violin profession of America has not felt this depression—at least not to the extent the other industries have, goes to show that music in America is no longer considered as only a luxury.

Situated as we are with our fingers on the pulse of Violin and Orchestral World, we feel nothing but encouragement from the conditions of the violin industry and profession. True, a few of the firms are curtailing their business; but the majority of the better houses and individual makers find that as a whole conditions are even more healthy than last season. Sometimes we have thought that the sale of expensive violins has somewhat decreased; and that proportionately the sale of well-made American violins has increased. The news of the sale of a number of old Cremonas or French instruments has come to us, and taking the country as a whole, we cannot see as great a falling off in this line as the conditions of the commercial world might warrant.

But the sale of the well made modern violins—not the $50 student violin, but the better one used by the hundreds of American professional violinists, *that* sale marks the great advance in the violinistic world during the past year. And could any fact demonstrate with greater certainty that the American maker is coming to his own? He has earned this prestige by intelligent experimenting and continued struggle, by courageous work, often without encouragement or financial aid, against the inherited worship of the Old Masters. This fetish has come to be recognized as such, and as such still continues. The modern maker himself recognizes it by copying the old masterpieces as closely as he can. But *tone* is becoming more and more the measure of value. In other words, the musical value of a violin, the qualities and volume of its tone will more and more supersede its value as an antiquity in the eyes of the musician. And that all of us, the promoters of the new as well as devotees of the old agree that even when measured by tone value there are some old Cremona violins which excel all.

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CREMONA will, in all probability, have an opportunity of reviving its "lost art," if money and civic pride are all that are necessary toward the discovery of those "secrets" which the worshippers of old instruments are fond of attributing to the old Italian makers. A wealthy gentleman of that city has announced his intention of leaving the greater part of his fortune for the encouragement of violin making in his city, with large money prizes to be awarded to those makers who show the highest degree of ability in the making of a violin.

Weak as is our faith in the so-called "lost art," we are glad that the pride of Cremona, and the fame of its makers

are to receive so fitting and practical a tribute by the hands of one of its own citizens. The home of the Amatis, Stradivarius and the Guarneri has an atmosphere unique among all the cities of the universe. With no other art is the name of a city so inseparably interwoven as is the name of Cremona with the art of violin making. And we doubt much if any single city can be named, apart from Bethany itself, that has brought more joy and inspiration to the human race than this little Lombard city where the masters lived.

Money can make many things, but it cannot make a work of art. A fine violin is more than a musical instrument with wonderful powers for human expression. A fine violin is a work of art, like a beautiful painting, to be regarded with joy and reverence, and cherished as one of the most exquisite expressions of God-endowed human handicraft. Hence, while we rejoice that Cremona is to have opportunities for new laurels, we doubt much the efficacy of the plan, as far as producing better, or even as good violins, as are now made in cities other than Cremona.

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MUSIC hath charms. Let the discouraged violin student remember this, when all else seems scarce worth while. He may not become a Ysaye or an Elman, but should he practice diligently and, in later years, find himself, through untoward circumstance, before a bar of justice, his studies may be turned to good account, if history e'er repeats itself, as sages say.

There was deep silence in a Chicago court. The judge leaned back in his swivel chair, and looked out of the window at the dry leaves rattling on the roof next door. Then a violin spoke plaintively. The prisoner at the bar leaned his cheek tenderly on the instrument held by his outstretched arm. His eyes closed and his body swayed slightly as he drew the bow across the strings. "My Wild Irish Rose" had been the court's request. The melody was quaint and soft. The judge's lips moved without a sound as he fitted the words to the old air.

The melody ended. The judge turned slowly from the window. He gazed again at the figure of a man who stood before him with bowed head, holding the violin like a child, cradled in his arms. "It isn't an Irish name you bear," said the judge slowly, referring to the record, "but you surely play that as if you were born in County Mayo. Why did you steal that violin?"

"Judge—I—just borrowed it," said the culprit, fondling the instrument. "It has the sweetest tone in all the world."

"Never borrow it again without permission," said the court. "You are discharged."

Music hath charms. Let us get back to our Kreutzer.

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OF THE many claims that art has made upon science in recent years, one of the most typical examples is reported from surgical circles in Munich, where a highly successful operation has been carried out upon a violinist. It appears that the musician, after some very difficult technical exercises, developed a pain in the little finger of the left hand, which increased to such an extent that he was prevented from playing. A surgical examination disclosed that a very serious and dangerous swelling of the joint had set in, to assuage which all ordinary attempts proved of no avail. Hereupon, Professor Goebell resolved to follow the plan, first attempted by Professor Lexer, of removing the diseased joint and substituting a sound one, taken from the patient's toe. Choosing the middle joint of the second toe of the left foot as being in size and form the most

suitable substitute, the professor performed the operation with such success that the violinist was able, after two months, to recommence his playing and, a few days later, to make his appearance in a concert.

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EUGEN YSAYE is evidently not of one mind with the European critics of music in American life. He recently gave utterance to the following views:

"Today the American reserves a large part of his activity to 'the things of thought, the things of art.' I can only explain it by the fact that each year the greatest virtuosos, singers, dramatic and lyric actors, lecturers, etc., cross the Atlantic to bring to the New World the best of our productions, the best of our esthetic culture. The lovers of art there desire the most beautiful works; they understand them, they applaud them. The general progress of the United States is on the same plane as our own, and from an intellectual and artistic standpoint we have nothing to make them envious."

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THE advent of women into the musical field as teachers, soloists, artists and composers, has become an accepted fact. Maybe the most recent departure is that of women in orchestras. This comparatively new phase has been well described by the editor of New Music Review as follows:

"Mr. George H. Shapiro as long ago as December, 1912, gave it as his opinion that women players of stringed instruments were a necessity in an orchestra of the first class. On November 16, 1913, the Shapiro Symphony Orchestra gave the first of a series of concerts in London, and there were twenty-five female players of strings. We are also informed that Sir Henry Wood has six or seven women in his orchestra.

"There were women in Colonne's orchestra long before Mr. Shapiro claimed that he was the first to recognize 'the artistic rights of women' in connection with the orchestra. In the little pamphlet, 'Trente ans de Concerts' (1873-1903), published in 1903 by the management of the Colonne Concerts, we note among the twenty-two first violins four women; there were four among the seventeen second violins; one viola out of thirteen violas, and the two harpists were women. Were there not women in the orchestra of the Moody-Manners company? Was there not once a female oboist in the orchestra of the Carl Rosa organization?

"Our old friend, Miss Ethel Smyth, who now signs herself 'Ethel Smyth, Mus. Doc.,' found that there was a new 'quality of sound' in Mr. Shapiro's orchestra, the strings of which were equally divided betwen men and women. She reminds the world that 'delicacy of nerve and spiritual intensity are the twin parents of tone and muscle has nothing to do with it.' She quotes Brahms as saying: 'What a bore that the person who plays my violin concerto best should be a woman!' He referred, Miss Smyth says, to Marie Soldat.

"And when and to whom did Brahms make this speech? As a matter of fact Brahms admired greatly the young violinist's talent, recommended her to Joachim and others, and when she played the concerto for the first time in Vienna (March 8, 1885), he cried out joyfully from the gallery: 'Isn't the little Soldat a trump? (Ein ganzer Kerl?) Isn't she a match for ten men? Who will play it better?" (See 'Johannes Brahms,' by Max Kalbeck, vol. III, page 158.)

"Miss Smyth believes in women fiddlers in the orchestra, because 'in spiritual regions, as she is just beginning to suspect, woman, perhaps, digs deeper than man.' 'This new glow, this

finish and smoothness, this blend of sensuous charm and rhythmic energy . . . what is it but the "feeling" of woman blending as it should with that of man?' And she adds that she would not go across the street to hear Mendelssohn's violin concerto played even by Kreisler, 'for one knows exactly what will happen, a thrice told tale admirably related in the traditional style.' But when she heard the young Russian violinist, Lena Kontorovitch, and marked her 'easy, dreamy, rich rendering,' it was as if she had never heard the music before. 'The great idea of a master cast in a new mold by a gifted woman.'

"There are one or two good female orchestras in this country. As a student in Berlin in the eighties we heard the traveling women's orchestra of Vienna. There was one in London, the 'Femina,' a few years ago. This is no new thing. The Duchess of Ferrara had her own orchestra, composed of women. Way back in the sixteenth century Count Baldassare Castiglione put into the mouth of the Lord Julian, at the Court of Urbino, this speech: 'Since I may fashion this woman after my mind, I will not only have her not to practice these manly exercises so sturdy and boisterous, but also even those that are meet for a woman. I will have her to do them with heedfulness and with the soft mildness that we have said is comely for her. And therefore in dancing I would not see her use too swift and violent tricks, nor yet in singing or playing upon instruments those hard and often diversions that declare more cunning than sweetness. Likewise the instruments of music which she useth (in mine opinion) ought to be fit for this purpose. Imagine with yourself what an unsightly matter it were to see a woman play upon a tabor or drum, or blow in a flute or trumpet, or any like instrument, and this because the boisterousness of them doth both cover and take away that sweet mildness which setteth so forth every deed that a woman doeth.'

"Madame Hope Squire and Mr. Frank Merrick, pianists, gave a concert in Manchester (Eng.) late in November, and the program contained this information: 'The concert-givers feel that there is so much difficulty in listening to unfamiliar music with an absolutely open mind that they are venturing on the experiment of withholding the names of the composers whose works are presented this evening, not with any idea of mystifying the listeners, but in order to give the music greater freedom to make its own appeal.' There is something in this idea, although the idea itself is not wholly new. We believe that a good many years ago a pianist in Boston tried the experiment. We all remember the trick Berlioz played with his 'Childhood of Christ,' attributing it to an ancient composer. For once his music won immediate praise.

"In connection with this subject we note with pleasure the attitude taken by certain critics toward Debussy's suite 'Printemps.' They rejoice in the fact that his style is now more 'normal' and simpler. This suite was written in 1886 and sent as one of his envois from Rome, but it was published in an arrangement for the pianoforte (four hands). Not long ago Debussy revised it, and the first performance as an orchestral piece was at Paris last April."

♮ ♮ ♮

Quite Enough

"Oh, sir, will you please come at once. There's three brutes jumping on the poor violinist who lives upstairs."

"Is he a big violinist?" queried the old gentleman calmly.

"No, no, sir; quite a little man. Oh, come at once or it will be too late!"

"I don't see why I should interfere," replied the old gentleman. "If he's a small man, the three men don't need any help."



Who's Who and Why

Humans and Violins

HUMAN beings are very much like violins. There is a pitch of normal fitness and cheerfulness to which they should be tuned, and from which they constantly become flattened or sharpened by the conditions of life. Some improve with age; all suffer if abused or neglected. Most people are quite ordinary, many are obviously inferior, and some are worthless shams, corresponding to "faked" German factory fiddles. Sometimes we find a beautiful nature, strong, sensitive, and sympathetic, of which a fitting symbol is a genuine Cremona violin, with its keen sweetness and mellow depths of tone. A good violin will not utter its best to an unskilled player, while a master hand can draw unexpected beauty from even the poorest instrument. So it is in life. Many jarring discords are caused by ignorant blundering; many sweet strains come from strange sources in response to an understanding touch. And when noble music is played upon the violin by a great artist! So, upon human hearts, does Fate—that consummate musician—play wonderful harmony of faith, hope, and charity; and phrases of love, sweeter and more haunting than any "heard melody" in the sphere of sound.—*Musical Herald.*

BOSTON

ALL indications point to the fact that this is the most successful musical season we have ever had in Boston. Concerts, recitals, operas, etc. have kept the music lovers busy, often times to the neglect of perhaps more important things. The Symphony Orchestra has produced a number of new compositions by European composers. Some of these works show promise of greater works in the future, while others are written in a conventional style and show evidence of cribbing from other composers.

Fritz-Kreisler, who seems to be the greatest favorite here, has made three appearances and has filled the auditoriums to their utmost capacity. At one of his concerts, it was the universal opinion that he had never played as well before. He showed marvelous technique and musicianship and his violin is a superb instrument. A new violinist from Hungary, Robt. Pollack, played at Steinert Hall on December 10. He is a very fine violinist. He has fine technique and a large, broad tone. His musicianship is beyond question and he impressed the audience very favorably.

On December 6th, Miss Kathlene Parlow gave a joint recital with Withelm Bachaus, the pianoist. Steinert Hall was fllled to its seating capacity and the audience was very appreciative of the work of these two sterling artists. Miss Parlow and Mr. Bachaus played Grieg's Sonata in C minor in a manner that called for unstinted and hearty appreciation of the great art and accomplishments of the two players. Miss Parlow played eight pieces besides encores. I hardly think there is a lady violinist before the public today who has such a large tone as Miss

Parlow in fact, with the exception of Ysaye, I hardly think there is a violin player today before the public who is Miss Parlow's superior in breadth of tone and musicianly feeling. In five or six years from now, when her playing is fully matured, I believe she will excel them all. I had the pleasure of examining her Jos. Guarnerius violin and was surprised to find that it was a small violin. I judged from its enormous power that it was a full-sized instrument. It measures thirteen and three-quarters in length and only seven and twenty-nine thirty seconds across the lower bout. It is covered with a most beautiful, brilliant light orange varnish. I think this violin is by far the largest toned and most powerful Guarneri I have ever heard, although it is not quite so mellow as that of some others I have heard.

Miss Beatrice Harrison, a young Englishwoman, made her first appearance here at Jordan Hall on the afternoon of December 18th. This young lady is already ranked among the few great violinists of the day. Her stage personality adds materially to the pleasant impression she makes. She plays without effort and without mannerisms. She has a singular beauty of tone and displays musicianly intelligence. Jacques Thiband, the French violinist, and Harold Bauer will appear at Symphony Hall on Sunday afternoon, December 28th. Mr. Thiband has not appeared here for some years those who heard him play then are curious to know whether he has developed into the fine player which they said he would.

I have examined the finger tips of Ysaye, Kreisler, Elman, Miss Parlow, and of several other eminent violinists and in no instance have I found any signs of hardening of the skin of the finger tips. In all of the cases I examined the skin is thickened, but is soft and flexible and the tissue underneath the skin is enlarged and forms a soft cushion, elastic and resilient. These artists evidently have taken care of their finger tips and will allow no thickened skin or callouses to form.

HARVARD.

DRESDEN

A new violinist, Magda Weil of the Sevcik School, has to be noticed as an uncommonly gifted virtuoso and a musician. Thoroughly unheralded she was a surprise to everybody. The critics unanimously lauded her as a future artist of great significance. She played Bach (exquisitely) Goldmark concerto and soli by Saint-Saens and Hubay. Miss Weil was ably assisted by the well known pianist, Sandor Vas, who introduced a new "Polish Suite" by Brzezinski. It is a temperamental composition of more than passing value.

At the opera "Tannhauser" was presented for the 500th time, with quite new decorations and stage-setting of glorious effect. The opera had been restudied under von Schuch's unequaled lead and made in its present shape a sensation. The last act was given in its original setting, such as sketched by Wagner and given under his own direction at its first appearance here in the year 1845, differing from its later form in the way that at the close the death of Elisabeth is announced merely by the distant sound of a knell and the shine of torches in the procession, that winds its way up to the Castle hill. The bier is not borne on to the stage and Tannhauser expires at the wayside cross. The alternation into its present shape was made by Wagner two years later, 1847. At the close an applause, defying description, broke out and the singers and Conductor von Schuch were recalled numberless times.

Adrian Rappoldi, the exquisite violinist, and Richard Burmeister, equally well known as a pianist, gave a joint Beethoven sonata evening which gave great satisfaction. They played three

sonatas, op. 12 No. 3, op. 24, and op. 30 No. 2.

Another violinist, Catharina Bosch, was also heard here for the first time. She did very well. In conjunction with Julius Weismann she introduced a novel work by the latter (J. Weismann), a sonata in F sharp minor op. 47. It displays no original traits, but was well presented by both players.

At Roth's Musical Salon two new chambermusic works by the young Berlin composer, Max Trapp, were given a hearing. They add favorably to his first opus, presented here two years ago. The works are in MSS. (opus 4, a quartet, and opus 5, a sonata for 'cello and pianoforte). Louis van Laar (violin), G. Kutschka (viola), Marix Loenvensohn ('cello) and Max Trapp (piano) were the successful performers. The 'cellist is a splendid musician and a virtuoso on his instrument. The composer is sure of making a career as a creative musician. He is, as yet, very young and full of idealism and ambition and lofty aims.

A. Ingman.

RECITAL BY RANDOLPH AND HULSTEIJN

Joan C. Van Hulsteijn, violinist, and Harold Randolph, director of Peabody Conservatory of Music, gave a musicianly interpretation of a program of splendid quality in the sixth Artist Recital on December 5. Mr. Randolph particularly pleased with his piano work in Mendelssohn's "Rondo Capricioso," and in the Chopin "Scherzo" he earned a full measure of discriminating applause. Mr. van Hulsteijn proved his artistic seriousness and his playing held its usual finesse and was thoroughly appreciated.

CONCERT BY BORNSCHEIN QUARTET

At the memorial services of the Elks on December 7 in Baltimore, Md., a string quartet, comprising Theodor Hemberger, Franz C. Bornschein, Charles H. Bochau and Alfred Furthmaier, played the *Andante Cantabile* from Tschaikowsky's op. 11 and the slow movement from the Godard Quartet.

ST. LOUIS



RMA SYDEL, American violinist, was the soloist with the St. Louis Symphony Orchestra at their first concert of the season, playing the Lalo "Symphonie Espagnole." Miss Seydel's playing was such as to arouse great enthusiasm and bring a double encore. Her technic equipment is adequate, her tone good and her interpretative ability excellent. Her performance was altogether brilliant.

BROOKLYN, N. Y.

CONCERT BY FLONZALEYS



HE Flonzaley String Quartet gave a program of marked interest at the Brooklyn Institute of Arts and Sciences on December 7. Schubert's Quartet in D Minor, the new Emanuel Moor Suite for Violin and 'cello, played by Alfred Pochon, second violin, and Iwan D'Archambeau, 'cello, and Haydn's Quartet in D Major were the offerings. This celebrated quartet was in its best form and the warm recepiton tendered the players was a testimony to the growing popularity of chamber music in Brooklyn.

SALT LAKE CITY

The Gustav Schuster School of Music presented fifteen of their pupils in a musical last Sunday evening at the Third Ward Chapel. All those taking part made most commendable efforts to perform the tasks allotted to them, reflecting much credit on their teacher. John Rosell, an advanced pupil and assistant teacher, played Musin's "Mazurka de Concert," displaying good temperament and an intelligent understanding of the author's ideas. The

Rosell String Trio, comprised of John Rosell, violin; Willis Woodbury, 'cello, and Edwin Florin, piano, made a splendid finale to the program by playing "Nevin's Rosary."

ALBIN STEINDEL SOLOIST

Albin Steindel, one of the first violins of the orchestra, made his first appearance with the Chicago Symphony orchestra as a soloist, choosing the Bruch "Concerto" for violin, No. 2, in D Minor.

SIX CONCERTS BY ZUKOWSKY TRIO

The Zukowsky Trio under the leadership of Alexander Zukowsky, began a series of six chamber concerts at the Chicago Little Theater on Sunday evening, December 14. Others will be given January 4, January 18, February 22, March 8, and March 23 at 7:30 p. m. The programs will be of an unusual and exceptionally interesting nature suitable to the setting which the Little Theater affords and the personnel of the trio—Alexander Zukowsky violin; Mae Doelling, piano; Theodore Du Moulin, 'cello. The Little Theater is a particularly appropriate place for chamber music and all Chicago music lovers should welcome the opportunity of hearing this trio in programs of a very high order at moderate prices.

KORTSCHAK PLAYS WITH MADRIGAL CLUB

The Chicago Madrigal club opened its thirteenth season with a well attended concert in the Fine Arts theater, receiving valuable contributions from Hugo Kortschak of the Chicago Symphony orchestra as assisting violinist.

Mr. Kortschak chose the "Sarabande and Tambourine" of Leclair, Bach's "Air on G String," and a brilliant series of variations, Tartini-Kreisler. In the Bach selection Mr. Kortschak finds ample room for a portrayal of the sincere artist spirit, without which no performance, however flawless technically, can impress. An exquisite tone and a beautiful appreciation of the composer's feeling he showed. This and the delicate moments of the variations were among the most enjoyable parts of the program. His second offering was of Hungarian airs by Ernst, introducing a remarkable two string cadenza. He was cordially received and forced to give encores.

KREISLER RECEIVES AN OVATION

The greatest demonstration of approval that Fritz Kriesler, the Austrian violinist, has ever had in Chicago, was tendered to him recently at his recital in Orchestra Hall. Mr. Kreisler has always been recognized among musicians as one of the foremost exponents of his art in the world, but the Chicago general public has been slow to realize his many musicianly qualities. At the close of this recital, however, the audience rose in a body and with cries of bravo and other exclamations of delight and admiration, recalled him many times.

Mr. Kreisler presented a program which contained the entire Suite in E Major by J. S. Bach, a group of eighteenth century classics, by Friedeman Bach, Corelli, Porpora, Couperin, Cartier and Tartini, adapted and rearranged by himself and a set of four selections by Gluck, Schumann, Schubert and Mozart. For the last division he played a "Canzonetta Indienne" by Dvorak and three Paganini caprices.

CHICAGO QUARTET PLAYS UNKNOWN COMPOSITIONS

Two almost unknown compositions were offered by the Chicago String quartet, giving the second of the season's concerts under the auspices of the Chicago Chamber Music society in the foyer of Orchestra hall. Except for a few passing moments there is no

particular reason why they should not remain unknown.

The first of the compositions, in order of presentation, was a quartet in G minor by Richard Barth, opening with an allegro movement of varied development and quite unapparent importance. The adagio brings to hearing a pleasing melody, and with it something approaching contiguity, but only the succeeding intermezzo, introducing a quaint song in 3-4 time, given largely to Mr. Weisbach, impresses favorably.

There is more in favor of the quartet in E flat major, written something over a century ago by Carl Von Dittersdorf. As might be expected, it clings more closely to formal pattern and at the same time has a great deal more of genuine melody, begining with a humorous little air, again given to the first violin, and suggested occasionally in the later movements. The andante in particular pleases.

KORTSCHAK PLAYS NOREN CONCERTO

Mr. Stock presented to his patrons the symphonic poem, "The Siren," by Reinhold Gière, and the violin concerto, op. 38, in A Minor, by Heinrich G. Noren, at a recent concert, both of which were new to Americans and in the latter piece, Hugo Kortschak, the second concert master of the orchestra, performed the solo part with great distinction.

Noren's violin concerto is a most acceptable addition to the literature of modern concerti for this instrument. It is scored somewhat heavily, but the themes have a wholesome German nucleus, they are developed with exhaustive musical acumen and the solo is grateful and melodious, while its technical complexities are not so obvious that they obscure the musical beauties of the work.

Hugo Kortschak played the concerto in exemplary fashion and made an artistic hit with it.

He was constrained to respond to the frequent recalls with a Bach piece.

KRONOLD PLAYS AT MERIDEN

Hans Kronold, the New York 'cellist, was the feature of the Ladies' Night entertainment of the Colonial Club, of Meriden, Conn., on December 4. Mr. Kronold was assisted by Pearl M. Jackson, soprano; Edgar L. Brown, baritone, and Julia Rogers Beach, reader.

MISS RAE BALL AT PROVIDENCE

Rae Elinor Ball, violinist, played in Keith's Theater, Providence, R. I., on December 10 before an audience composed exclusively of music students and musicians. The youthful artist charmed her auditors by her interpretation of a Celtic theme of her own entitled "An Irish Fantasie," and displayed the qualities of a virtuoso in her reading of the Tschaikowsky Concerto. Her playing was greatly enhanced by the able accompaniment of Mme. Avis Bliven Charbonnel at the piano.

TOLLEFSEN PUPILS IN RECITAL

The pupils of Carl H. Tollefsen were heard in a violin recital December 9 at Memorial Hall, Brooklyn, assisted by Henrietta Hurwitt, pianist.

The pupils who demonstrated the efficacy of Mr. Tollefsen's training were Flora Rincones, Dorothy Grundy, William S. Burns, Robert E. Collyer, Ana G. Mitchell, Martha Musaus, Arthur Root, Anita Palmer, Mercedita Wagner, Arvid Vik, Elling M. Hagen and Boswell L. Thompson.

DEBUT OF PHILADELPHIA VIOLINIST

AN interesting event in Philadelphia musical circles was the début of Albert Cornfeld, the young American violinist, before a large audience at the Academy of Music. Mr. Cornfeld was born in Philadelphia, in 1895, and studied

about six years in his home city. He then studied at the Royal Conservatory and Meister School of Vienna, including two years under the famous technician, Ottokar Sevcik.

Mr. Cornfeld played the Goldmark's Suite in E Major, for violin and piano; Vieuxtemps E Major Concerto; Romance in F Major, Beethoven; Hungarian Dance, G Minor, No. 1; Brahms-Joachim Air, Goldmark; Walzer, No. 2, Weber-Burmester and, as a final demonstration of technical skill, the Moses Fantasie on the G string, of Paganini. Two encore numbers were given, Cui's "Danse Orientale" being exquisitely played after the Vieuxtemps concerto.

PAUL MEYER AT WITHERSPOON HALL

Paul Meyer, one of Philadelphia's most popular violinists, gave pleasure to a large audience in Witherspoon Hall during the month, when he presented a well-arranged program. Mr. Meyer has excellent command of his instrument, with beauty of tone and fluent execution.

COMBS CONSERVATORY VIOLINISTS PLAY

A musical event of interest was the sonata recital at the Combs Broad Street Conservatory of Music last Thursday evening by Virginia Snyder, pianist, and Clarence Cox, violinist, of the faculty, assisted by Paul Carpenter, violinist.

FIRST KNEISEL CONCERT

The Kneisel Quartet gave the first of its new series of three recitals in Witherspoon Hall with the usual success. Quartets by Mozart and Chadwick and a quintet by Franck in which the Kneisel players were ably assisted by Michael van Zadora, pianist, constituted the program.

SECOND CONCERT OF BOSTON SYMPHONY

The Boston Symphony Orchestra gave its second concert of the season at the Academy of Music, with Fritz Kreisler as soloist, devoting all of the time allotted to the purely orchestral part of the program to an interpretation of Mahler's Symphony in G Sharp Minor, No. 5, to which the audience listened attentively, evidently with enjoyment. Mr. Kreisler played the Brahms D Minor Concerto as he only can play it.

ANOTHER YOUNG PHILADELPHIA VIOLINIST

George Westby, a young violinist of Philadelphia, Pa., played with success in a concert recently given in that city under the auspices of the Norwegian Singing Society, of which he is a moving spirit.

LEIPSIG

An unusual number of new orchestral works are to be given at the Philharmonic, Herr Hans Winderstein conducting. They are a dramatic prelude and a violin concerto by F. Gernsheim, a fantasy for organ and orchestra by R. Stohr, a symphony entitled "Per Aspera ad Astra" by a Scharrer; an overture by R. Wetz; another by E. Boche, Georges Schumann's "Joys of Love," "Allotria," a tone-poem by K. Rorich, and three intermezzi by H. Schaub. Such a list speaks volumes for the activity of the younger generation of German composers, whom many overlook too easily.

PARLOW AND BACHAUS JOINT RECITAL

Kathleen Parlow and Wilhelm Bachaus joined forces in a recital at Æolian hall. Affairs of this nature generally lack the artistic balance and proportion of solo recitals, but the present was a commendable exception. The program follows: Sonata in C Minor, Grieg; Miss Parlow and Mr. Bachaus; "Chant Nègre," A. Walter Kramer; "Gavotte," Tor Aulin; "Valse," Tschaikowsky-Auer; "Præludium and Allegro," Pugnani-Kreisler, Miss Parlow; "Ballade in A Flat," "Studies: op. 10, No. 3, E Major, G Flat, op. 10, No. 5," and "Polonaise, op. 53, in A Flat," Chopin, Mr. Bachaus; "Nocturne," Hubay; "Hungarian

Dance," Brahms-Joachim; "Polonaise in A Major," Wieniawski, Miss Parlow; "Soirée de Vienne" and "I Heard a Streamlet Gushing," Schubert-Liszt; "Second Hungarian Rhapsody," Liszt, Mr. Bachaus.

ENGLISH 'CELLIST SOLOIST

Interest at a recent New York Philharmonic concert was centered chiefly upon Beatrice Harrison, the English 'cellist, of whom many complimentary things have been said by foreign judges, but who had not yet been judged in New York. The young woman created a decidedly pleasant impression by her performance of the C Major Concerto of Eugen d'Albert and was very liberally applauded.

It is surprising that d'Albert's Concerto is not more widely exploited by 'cellists, whose list of works in this form is neither too extensive nor too brilliant. For it is beautiful music, on the whole, poetic in content, warm in color and skilfully made even if not emphatically individual. Portions of it suggest Liszt. At all events it ranks far above its composer's latter-day output.

KREISLER AT CARNEGIE HALL

When Fritz Kreisler is at his best it is difficult indeed to report his performance adequately. In such a predicament does the reviewer of his second recital, given at Carnegie Hall, find himself.

Kreisler played the Mendelssohn E Minor concerto and his rendering of it is a lesson for every student of the violin; his ending to the first movement, too, should be written down and preserved, for it is quite proper to end the movemnt there and allow a happy audience to give vent to its feelings in applause.

Mr. Kreisler played his noblest in the Bach Adagio. There still are persons, some of them should know better, who will tell you that Bach is mechanical, that he is unemotional. To them should be recommended for enlightenment a Kreisler performance for this Adagio, or the Fantasy that precedes the great organ Fugue in G Minor.

There were, too, pieces by Sulzer, the violinist's own transcribing of miniatures from the works of Pugnani, Dittersdorf, Couperin and a thrilling Fugue in A by Tartini. After it he added as an extra his setting of Cartier's "La Chasse." A Mendelssohn "Song Without Words," the Kreisler arrangement of the slow movement of the Dvorak Sonatina, op. 100, which the violinist has named "Canzonetta Indienne," and his own "Tambourin Chinois" formed a final group, supplemented by his "Caprice Viennois," the Tartini Variations and the inevitable Dvorak "Humoreske."

RUSSIAN SYMPHONY OPENS SEASON

The Russian Symphony Orchestra, Modest Altschuler, conductor, gave the first concert of its New York season. Tschaikowsky's "Pathetique" Symphony was the *pièce de resistance*—though its performance was not of a type that stamped it so—while the new offerings were Sibelius's "Valse Romantique" and a Præludium by Armas Järnefelt, a Finnish composer.

WITEK PLAYS AT FORWARD'S HALL

Anton Witek, Boston Symphony concert-master, appeared on December 7 at the eleventh von Ende concert at Forward's Hall and aroused his audience to a high pitch of enthusiasm. Mr. Witek performed a difficult feat by playing the both melodious and ever-effective Mendelssohn Concerto, and following this by a rendition of the brilliant, energetic and very difficult Tschaikowsky essay in this form.

FIRST RECITAL BY YSAYE

Eugene Ysaye gave his first violin recital this season at Carnegie Hall Saturday afternoon, December 27. The program was as follows: Sonata in A

Major, Faure; Concerto No. 2 in D Minor, Bruch; Aria, Handel; Havanaise, Saint-Saens; Concerto No. 2 in D Minor, Wieniawski.

FIRST KNEISEL CONCERT

AT THE Studebaker Theater the Kneisel String Quartet gave its first concert of the season before a large audience. The Mozart Quartet in F Major, the Chadwick Quartet in D Minor and the Beethoven in F Minor, op. 95, made up the program. The Chadwick Quartet was the novelty of the day and its characteristic American themes and rhythms and its well written score achieved for it a pronounced success. The quartet is written in the regulation four movements and the *Scherzo,* the third movement, "Leggiero e Presto" was the most original of the four. The Kneisels were in very good form and played in their usual artistic manner.

RECITAL OF LUDWIG SCHMIDT

Ludwig Schmidt, a resident violinist, attracted a large audience at the Studebaker Theater. He was assisted by Miss Ida Mae Cameron, a soprano with a singularly sweet though extremely fragile voice.

The violinist gave as his principal offering the fourth concerto of Vieuxtemps, which has extensive opportunities for brilliant technic, and, in the andante movement, a grateful melody, sung in songful style by Mr. Schmidt's violin. He exhibited a sincere earnestness of purpose, unmarred by an excess of emotion and blessed generally with a precise accuracy.

SIX CHAMBER CONCERTS BY ARENS

The People's Symphony Club, under the direction of Franz X. Arens, announces its series of six chamber concerts at Cooper Union Hall, New York. The second chamber concert was held December 1 with the Kaufman Quartet, and proved distinctly acceptable to the audience. The third concert of the season will be with the Zoellner Quartet, January 5. Others of the series are with the Kneisel Quartet, the Barrère Ensemble and the Olive Mead Quartet.

SUNDAY CONCERT AT METROPOLITAN

The Sunday evening concert at the Metropolitan Opera House on December 21 proved to be one of the finest which that institution has offered in some time. The soloists were Fritz Kreisler, whose presence was largely responsible for a capacity audience, Anna Case, the young soprano, whose following grows from year to year; Paul Althouse, the tenor, and Dinh Gilly, the baritone.

Mr. Kreisler, through his superb art, actually succeeded in making the Second Wieniawski Concerto interesting, and through this intense musical feeling transformed the sentimental Romance into a movement of noble beauty. His group, in which he honored one of the Metropolitan's directors, Rawlins L. Cottenet, by playing his "Chanson Meditation," included also his own "Caprice Viennois" and the Tartini Variations. He was obliged not only to repeat the "Caprice Viennois" but to add at the close two extras, among them his charming "Liebesfreud."

CASLOVA IN RECITAL

Marie Caslova, the American violinist, who has appeared before the German public, made her first appearance before a New York audience in Æolian Hall. She played Wieniawski's D Minor Concerto; a Beethoven "Romance"; Semetana's "Aus der Heimat"; Tartini's "Devil's Trill"; the Tartini-Kreisler "Theme and Variations," as well as Kreisler's arrangement of Couperin's "Chanson Louis XIII" and Pugnani's "Præludium and Allegro."

Miss Caslova was sufficiently well received and in a number of ways justified the applause evoked by her performances.

Thibaud Arrives

Among the Christmas arrivals was Jacques Thibaud, the noted violinist. M. Thibaud made English and Continental tours during October and November. He made a favorable impression at his London recitals, playing in conjunction with Harold Bauer on one occasion. M. Thibaud was soloist at a concert of the Philharmonic Society in Paris.

Admirers among his countrymen speak of Thibaud and his art in terms of warm praise. The French violinist is tall and slender, and blessed with a plentitude of good looks. He is married, his wife being a daughter of Colonel Frankfort, a military officer.

The December engagements of the artist included concerts in Edinburgh, London, Lausanne, Geneva, Brussels and Luxembourg. Thibaud's first New York appearance will be in Æolian Hall, Monday afternoon, January 5, 1914. On the 21st of the same month he will appear in joint recital with Harold Bauer, and on February 7 he will make another individual appearance in New York.

Albin Steindel

Albin Steindel, who made his first appearance last month with the Chicago Symphony Orchestra, was born in 1893, at Munchen-Gladbach, Germany. He began playing the violin at the age of five years, and at seven years he made his first appearance in Stuttgart, where he played the E Major Concerto by Vieuxtemps. A year later he went on a concert tour through Europe with the Steindel Quartet, which consisted of his father and his two brothers—Max and Ferdinand. Mr. Albin Steindel, Sr., conducts a music school in Berlin, where the three Steindel brothers studied under their father's direction. Albin Steindel came to America in 1909. He toured this country with his uncle, Bruno Steindel, the first violoncellist of the Chicago Symphony Orchestra, and became a member of the Chicago Symphony Orchestra this season.

Alexander Bloch

One of the most successful débuts made by a young American artist recently was the recital at Æolian Hall, New York, given by Alexander Bloch. Mr. Bloch is a young violinist who has spent several years abroad in serious study, having worked under the famous Leopold von Auer for some time.

Last Summer he appeared in a number of concerts in Tiflis, in the Caucasus, where he played practically all the standard violin concertos with orchestral accompaniment at symphony concerts. His New York recital, as recorded in the columns of this journal, showed him a player of unquestionable gifts, of a serious turn of mind and possessor of a capable technical equipment.

Mr. Bloch is to give a Boston recital at Jordan Hall the middle of January, following this up with a tour of the South beginning in February. A second New York recital at Æolian Hall is planned for a date early in March, when the violinist will present an entirely different program from his début recital.

Amy Ahrens

Amy Ahrens, a violinist of promise, made a splendid impression in Memphis, Tenn., on December 9 in a recital given in the Nineteenth Century Club. Miss Ahrens began her studies with William Saxby, of Memphis, but recently has been studying abroad with Serati. She displayed a sure technic and brought out 100 per cent. volume in her tones in her playing of Dvorak's Concerto in A Minor and the Lalo "Symphonie Espagnole." Mrs. Ben Parker, a local soprano, assisted with Bishop's "Hear the Gentle Lark" and the "Entrance" song from "Madama Butterfly."

Edwin Grasse

Edwin Grasse, the blind violinist-composer, appeared in concert in Æolian Hall recently, presenting a program of varied interest made up almost entirely of his own compositions. He was assisted by L. Lorenzo Snuth, second violin; Joseph Kovarik, viola; Wilem Durieux, 'cello, and George Falkenstein, piano.

The opening number was a Quartet in D Minor, with the composer playing first violin. The composition evidenced much musical merit, especially the graceful minuet movement which delighted the audience. Then came three solo numbers for violin, Aria from the Concerto by Goldmark; Mr. Grasse's own arrangement of the Paganini Caprice in E Major, and the "Souvenir de Moscow" by Wieniawski, followed by Mr. Grasse's Sonata for 'Cello and Piano in E Minor, with the composer at the piano.

Most delightful of all were his three shorter compositions, "Im Ruderboat," in which was portrayed a day in a row boat on a mountain lake with accompaniment of song birds; a Polonaise in E Flat, and "Wellenspiel," a wave play suggested by wavelets striking the beach, the effect gained through the use of chromatic scales. So effective was the latter number it had to be repeated.

The audience accorded him a warm reception and in response to an encore Mr. Grasse gave another one of his compositions.

To Keep Your Music in Order

Musicians today have as much temperament as of old, even though in appearance the men can hardly be distinguished from brokers and the women look just like any other lady. Musicians have become orderly, at least about their music, and according to reports from many of them, they no longer turn their pieces into a cyclone when trying to find a certain "Ave Maria" or a "Chanson Triste" or a Chopin "Polonaise." They instead repair in a mannerly fashion to one of the new music cabinets designed by The Tindale Cabinet Company of 1 West 34th St., New York, to delight the soul of the systematic, and capable of winning the heart of the temperamental. These cunning devices gently attract them into systematic order and always they recognize their time-saving value. They—the cabinets—are practicable to the last degree, and are most attractive as pieces of furniture for the music room or studio. They come in a beautifully finished mahogany and in various dull finishes of oak. A catalogue can be had for the asking.

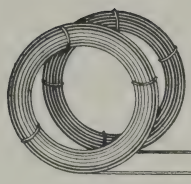
Editor THE VIOLINIST: I would like to call your attention to a little error in your October number. In speaking of the Zoellners you say "The Zoellner Quartette has the unique distinction of being the only string quartette in the world composed of a father and his three children."

It may be of interest to you to know that the Kipp String Quartette is composed of three young girls and their father, Frederic Kipp, all well known in Western musical circles. We have undertaken concert tours in the Northwest five different seasons. That they have been successful the enclosed list of testimonials will prove. We have given free educational concerts to over 175,000 school children and also concerts in the Indian schools, State hospitals, etc.

It was interesting to note the effect of music upon the insane at Fergus Falls. There are about 1,500 patients there and we gave three concerts.

At the first concert they were very restless; at the next less so, and during the last evening concert one could hear a pin drop in any part of the large hall.

WINIFRED KIPP.



Fiddle Strings

Ring Out the Old

Here are some fiddles, all tattered and torn,
All twisted and warped, and edges well worn;
The tone as hollow as a consumptive's voice;
There are plenty of these, if this is your choice.

And here are some others, both new and true,
(Not warped and splintered, and patched with glue,)
With a tone so resonant, crisp and pure!—
These are the instruments you should procure.

Yes, old fiddles and fools are here today,
But things will not always be this way;
New fiddles will come, and come to stay,
No matter what others may think or say.

—L. P. Wildman.

Returns from Europe

Mr. John Friedrich of the well-known house of John Friedrich and Bro., of New York, has returned from a most interesting trip to Europe. Venturing into his store recently, we found that what he called simply "a trip," had really amounted to a voyage of discovery, resulting in his bringing to our shores new treasures to be added to the already large collection of valuable violins, to be seen at 279 Fifth Avenue. Men go to Europe for various reasons and the enjoyment of the trips are in the words of all who come back, but we wonder whether there is not a transcendent joy in the visit of the violin maker in search of "Old Masters" that makes the pleasure trips of others "across the pond" something rather ordinary by comparison.

We have to thank Mr. Friedrich for a testimonial of his appreciation of another fine art in the way of a beautiful calendar bearing a dainty three-colored reproduction of William Thorne's celebrated picture, "The Prelude."

William Thorne, the creator of this ideal study, is both an artist and a musician, with a predilection for the violin. Such being the case, it is not surprising that we should see in this picture something of the ideality of music, as well as a suggestion of the simplicity, subtlety and strength that are characteristic of the violin.

It is easy to see that the fair artist in his picture has been affected by the strains evoked from her beloved instrument. Who shall tell the memories and the imaginations they have awakened? Truly there is much in this picture to arouse our imagination.

We do not know whether Mr. Friedrick intended these calendars for general distribution, but if we had not already been the recipient of one, we would take a chance on his generosity no matter how limited his supply may be and what rules and regulations may govern his parting with them.

Pleasing the Artist

Mr. H. R. Knopf, whose shop at 119 East 23rd St., is one of our regular havens of refuge when wearied by the noise and bustle of New York, is enjoying the satisfaction of having given real pleasure to several artists, through the medium of instruments from his hands now in their possession. A purchaser of a Knopf violin, Mr. Frank B. Rose of Waterford, Conn., recently wrote to Mr. Knopf the following: "The final test for your violin has been made, and we feel that we can safely say that yours is far

superior to any other violin that we have had the privilege of trying, and, as you know we have tried a great many, both old and new.

"Two of our friends each sent for violins, from which to make a selection; we have seen and heard them all, but none has equalled the 'Knopf.' We feel very fortunate that we were able to get such a fine instrument, and congratulate you for the superior violins of your making."

Timbre and Timber

"Timbre and Timber" is the title of an interesting little booklet being sent out by H. H. Wolcott, the practical violin maker of 126 Harrison St., De Kalb, Ill. The booklet contains a bright little treatise on violin tone as well as a brief history of the why and wherefore of Wolcott violins. A copy of this booklet will be sent to any address on request.

The Trinity Convenience

Few of us there are who have not at one time or another felt the portable music stand to be as much of a nuisance as a convenience. This, not because of the faults of the music stand itself, but because it was still another burden added to those of instrument, music, etc., which made the visiting musician take on the appearance of a department store delivery man.

To minimize the burdens of the nomadic musician the Trinity Music Stand Company of Providence, R. I., has devised, as the name implies, a three-in-one music stand, which combines in one parcel, music stand, case and folio. The Trinity Music Stand, on account of this convenience, as well as of its completeness and attractiveness, will be appreciated by both amateur and professional players of violins and other orchestral instruments.

Mr. Hall to Mr. Goss

We are glad to note the tendency of artists and teachers to give due praise to the makers of violins they choose for their use. It is so easy to find fault, that the mere justice of a word of praise for something well done, is too often overlooked. Writing to Mr. W. S. Goss, the Boston violin maker, Mr. Richard B. Hall, of Hutchinson, Kans., says:

Kansas, November 5, 1913.

My dear Mr. Goss:—

Expect that you have wondered at the delay in writing, but have been laid up for three or four days.

To be real honest I don't know where to begin. The violin is some fiddle and I never expected to get such a one, to start with anyway. It has all the qualities of an old Italian, but with the "ginger" and volume of tone of a new one. It also is very even and plays easily for a new one and I just wonder what it will work out to be in a few years. It might be interesting for you to know that I had instruments here from eight representative makers of the country ranging in price from $100 to $275 and it didn't take me very long to decide which one to take. Yours was the last to come and all the others were sent back the following day. I compared it with an Andreas Guarnerius of this city and it certainly showed up well. I played it one evening last week in the Convention Hall here (seating capacity, 5,000) and it has fine carrying qualities, did not have any difficulties at all in that respect.

I certainly am enthusiastic about my violin. While I am a strong supporter of the new violins and do not believe in the rare old instrument craze, I certainly never expected to get a violin with the pleasing quality of tone of this one. All the other ones I tried, the volume and response was good, but when it came to quality that was a big disappointment. The tone never falters under hard pressure and you always feel as though there was more in it than you could get out.

I was beginning to get desperate about a violin. Have been doing orchestra work exclusively and had an instrument suited to that kind, but am going to do concert work beginning next spring and had to get another. I have had three bunches of old instruments sent to me during the past year, but none came up to requirements; one very high priced one I literally played out in a month's time. Expect you will have a chance to send another out here soon. One of the leading teachers and players here expects to purchase in a short time and he was certainly taken with my purchase.

Am enclosing New York draft in payment; and, by the way, the E string on the violin was mighty fine. Send me a dozen lengths of them, advise me as to cost and I will remit for same.

I will be a booster for the "Goss violin" and I hope some day to meet the maker personally, for I know there is a fine personality back of such a beautifully made instrument.

Yours, for the best,
RICHARD B. HALL.

Sale of a Guarnerius

Albert Spalding, who is spending the holidays at the Spalding villa in Florence, Italy, has recently purchased a rare violin. The instrument is a Joseph Guarnerius del Gesu, and bears the date of 1735. This was the celebrated master's best period.

A European connoisseur has sent out the following description of the violin: "Here we have a Guarnerius violin in a wonderful state of preservation. No instrument ever showed the masterly workmanship to better advantage. This surely was one of the instruments that gained for Stradivarius' great rival the title of "golden-voiced violin maker of Cremona." The tone combines the mellowness of a rich alto with, in the upper ranges, an ethereal flute-like quality.

"For a hundred years, the violin has been the delight of experts. It was brought from Italy early in the nineteenth century, by Tarisio, who was regarded as the most eminent connoisseur of his time.

"The history of the violin from the year it was acquired by Tarisio is easily traced. The Italian violin enthusiast brought the instrument to Vuillaume who sold it to the Marquis de Sers. Later the nobleman sold the instrument to Gaillard, the violin maker of Paris, who subsequently exchanged it for an Amati violin and a large sum of money, the new purchaser being the Count d' Armaille. He, after a few years, resold the instrument to Koechlin, and then it was next owned by Gand & Bernadel, a firm urged to part with it, for a great price, by the celebrated collector, Colonel Maitre. It was rebought by Caressa & Francais (successors to Gand & Bernadel) and resold in a few days to Albert Spalding."

The American artist feels very happy over the opportunity to acquire the kind of violin for which he has been on the look-out for years. There are many so-called old Italian violins, held for sale in Europe and America, but few perfect ones are to be had at any price. It is said that not more than thirty Guarnerius del Gesu violins are in existence and only five or six of these possess the attributes which are counted dear to the artist and connoisseur.

The Youth's Companion Calendar for 1914

The publishers of The Youth's Companion will, as always at this season, present to every subscriber whose subscription is paid for 1914, a calendar for the new year. It is a gem of calendar-making. The decorative mounting is rich, but it is subordinated to the main purpose to produce a calendar that is useful.

THE VIOLINISTS' CORRESPONDENCE BUREAU

Editor THE VIOLINIST: Enclosed please find P. O. Money Order in payment for five years' subscription to the Violinist, to apply on the expiration of my present subscription.

I note with apprehension the broad-minded way in which THE VIOLINIST is edited, especially the finely selected quotations which appear on the cover.

HENRY A. HERRICK.

♮ ♮ ♮

Editor THE VIOLINIST: Amid the rush of other business I am squeezing in a few minutes in which to acknowledge your circular letter of October 15th, (which arrived here over a month late due to rebel activities along the railroad line between Monterey and the border), and to express my regret that I am unable to take any part in the symposium on right and left hand technic you suggest, as it is now several years since I have taken any interest other than that of the amateur in violin technic or music in general.

Might I not suggest that the interest of cello players and students, as regards didactic or pedagogical articles in THE VIOLINIST, appear to be somewhat slighted, whether due to oversight on the part of the magazine or their own reticence or indolence.

With best wishes for a prosperous New Year. F. IVAN SORRELL.

♮ ♮ ♮

Editor THE VIOLINIST: Many thanks for your letter calling my attention to the fact that my subscription had expired with that issue. I hasten to renew it and enclose money order for this purpose.

THE VIOLINIST is a necessity in every violin studio and student's home, as it is of all musical magazines the one most suited to the needs of artists, teachers and students alike. It improves with every issue.

Wishing you and your magazine a most successful year.

JOSEPH A. L. BRICE.

♮ ♮ ♮

Editor THE VIOLINIST: In THE VIOLINIST for October, 1913, is an article by you. At the end you say the player who solves the question of firm relaxation need never worry about method. I think this is true, but how solve the question? I have studied violin about twelve years and for the last three have been trying to find out what firm relaxation is. Why do teachers pay so little (or no) attention to this? My left arm tires easily. I suppose firm relaxation would remedy this. Is there any book written on the subject? Without the aid of the ear how can I tell if the finger pressure exceeds that of the bow.

Any light on this subject will be gratefully received. JEAN E. WILDER.

♮ ♮ ♮

Editor THE VIOLINIST: As I have not the back number of THE VIOLINIST to look the matter up myself, will you please let me know whether Frederick A. Horn, Loami, Ill., is the violin maker that constructs his violins by a method of tuning the tops and backs together, and whether he is the author of articles on that special method of construction, that have appeared in your magazine. I am looking for a violin having an extra loud tone, one that will not be drowned out by the horns in an orchestra. Have you ever heard any violins made by Chas. B. Stevens, LaCrosse, Wis., that you can recommend them?

Hoping for a reply, I am,

EDWARD TABOR.

♮ ♮ ♮

Whenever any people have had a high ideal, when they have been devoted to any religious ideal whatever, it has always been accompanied by music.

Bernhard Listemann

THE more we ruminate, the more we realize the immense debt which America's musical public owes to those who have prepared the way. Among the musical evangelists are J. K. Paine, Theodore Thomas, Major Higginson, B. J. Lang, and those associated with them, prominent among whom is Bernhard Listemann, the violinist, an artist of the highest rank, who has done much toward musical development in Boston, and, indeed, the United States.

His uncle started him in his violin education at the age of four. Later he studied with Concertmeister Ullrich, of Sonderhausen; David, at Leipsic; Vieuxtemps and Joachim. As a boy of 15 he played among the first violinists of the Gewandhaus Orchestra when Liszt conducted performances of his symphonic poems, "Les Preludes" and "Mazeppa," and Hans von Bulow gave one of the first performances of Liszt's "E" flat concerto. These compositions were then new and were not always well accepted. "Les Preludes" was much applauded; Von Bulow was greeted with a compound of applause and hisses; "Mazeppa" met with only a handclap or two. No doubt these concerts made a deep impression upon the young man, and Mr. Listemann has not swerved from his early inclinations, for he has done much to acquaint America with many of Liszt's remarkable works.

At the age of 17 Bernhard Listemann was appointed concertmeister of the court orchestra by Prince Rudelstadt. He is to our knowledge probably the youngest concertmeister ever appointed. With Meyer, Alide Topp and other well known artists of the day, Fritz and Bernhard Listemann came to the United States, and shortly after settled in Boston. Here the latter was appointed concertmaster of the Harvard Musical Association, but two years later left Boston to become concertmaster of the Theodore Thomas orchestra. Between Thomas and Listemann there was the closest friendship.



BERNHARD LISTEMANN

Those were the never-to-be-forgotten days of Anton Rubinstein, Wieniawski, Anne Mehlig, Marie Krebs, etc.

A few years later the Boston Philharmonic Club was organized, which, under the leadership of Mr. Listemann, traveled over most of the United States. Mr. Listemann was associated with von Bulow when he first came to America. At that time Von Bulow was in the flush of his enthusiasm for the rich works of Tschaikowsky. It was probably at Von Bulow's suggestion that the Philharmonic Club played Tschaikowsky's quartet, op. 2, for the first time in the United States.

When the composer, in Russia, received advices of the warm reception of his quartet, he immediately forwarded the score of his second quartet to Listemann.

Mr. Listemann had always in his mind the thought of a Boston orchestra "for the musical stagnation in that city became a matter of great concern to everybody. Musicians of high standing left the city which offered nothing to them. The late Mr. Lang even came to me one day complaining bitterly about the state of affairs, and looking for some remedy. The concerts of the Harvard Musical Association became monotonous owing to their ultra conservative policy. New blood and ideas were needed. I fought for the introduction of the new music, including Wagner, making many enemies in the camps of the elders. But I stuck to my plan to found an orchestra for the purpose of giving the music of the grandest modern masters a hearing. After many difficulties we got them together upon a co-operative basis. There were only 32 so that I had to rearrange most of the scores for this small band of instruments, until it became possible to enlarge the orchestra. I had the satisfaction of winning the good will of public and press from the start, everyone hailing the enterprise as a step in the right direction."

Among the soloists who assisted the orchestra this first season were Lilli Lehmann and Ole Bull, who was made an honorary member of the body.

One evening he came to Listemann, and with much show of secrecy asked him to visit him at his apartments the following morning. "I have an unpublished composition by Mozart in manuscript. It is beautiful! I think that you will agree that I better play it as an encore in the evening. No one will know what it is." Behold! This wonderful composition was in the nature of divertimento, which was known by musicians in general, being often played upon the flute. When Bull was told this he said: "Oh, very well, then; if it has been played—" Boston never heard Ole Bull play from the Mozart manuscript, beautiful as it was.

These concerts aroused the enthusiastic interest of Professor Paine, and they were repeated in Cambridge. The Faust Symphony of Liszt was given for the first time in Boston, a symphony which Mr. Listemann considers one of the very greatest in modern literature. John S. Dwight lived in those days, and his Journal of Music had wide circulation and influence—influence which endured for a rather surprising length of time, considering that Dwight was an ultra-conservative who planted himself obstinately in the path of progress. One day he was come up with. In Boston, Professor Paine played a little-known prelude and fugue, by Bach, on the organ. Dwight did not know this piece, so he was suspicious of its merits. The next issue of the music journal commented upon the concert thuswise: "Professor Paine played estimably, but it is a pity that he wasted his time upon so poor and obscure a composition."

Dwight was not the only man averse to the Faust Symphony. Benjamin

(Continued on page 57)



Hugo Kortschak

Hugo Kortschak comes from the town of Graz, the capital city of Styria, Province of Austria. His father, Johann Kortschak is of Polish descent and was a teacher of violin, piano and voice in the teacher's seminary of Graz and all of his six children found in him the most loving and patient teacher for their musical education. When six years of age Hugo Kortschak had his first violin lessons and soon he could participate in chamber music with the elder members of the family. From his tenth year on he frequently appeared in public concerts in Graz and smaller towns nearby. But the father did not want any one of his children to take up music as a profession, so he went to high school and after graduating from the same to the "Technische Hochschule" in Graz to became a civil engineer. But during all this time he kept up the study of violin continuously and earnestly and was very busy taking part in chamber music and orchestra concerts and already had a class of pupils when he was fourteen years old.

When Kubelik came to Graz making a rousing success in seven successive concerts, the elder Kortschak began to study the works of Sevcik and was so enthusiastic over them that he gave his consent for his son to go to the Prague Conservatory for a trial year to study with Sevcik, who after this encouraged him to

continue. He graduated from the conservatory in July, 1904, in his twentieth year of age, and won with his playing of the Goldmark Concerto at the large Rudolfinum Hall of Prague, an unusual success.

Immediately he was engaged as first violinist by the Berlin Philharmonic Orchestra, which offered him a most splendid opportunity to get acquainted with the orchestral literature.

In the spring of 1905 he received an offer from Professor Hugo Heermann of Frankfurt on der Main, who had just established a violin school of his own and engaged him as his assistant and representative for the time that he made his big concert tour around the world. After the return of Prof. Heermann, Kortschak was made a member of the celebrated Museums' Quartet, in which Hugo Heermann was first violin; Hugo Becker, 'cellist and Fritz Bassermann, viola. With this quartet he made tours not only in Germany, but as far as Madrid, Spain. At the same time he began his career as a solo violinist with recitals and orchestra engagements in Frankfurt on der Main, Prague, Graz, Heidelberg and some other smaller towns. In the fall of 1906 Prof. Heermann accepted the position of director of the violin department of the Chicago Musical College and one year after that, Kortschak, who had in the meantime been owner and director of the Heermann School in Frankfurt, followed him to Chicago to become one of the faculty of the Chicago Musical College and to be again a member of the Heermann string quartet (with Bruno Steindel and Emil Heermann.)

He was engaged at once as a first violinist by Mr. Stock, conductor of the Thomas Orchestra, but resigned from this position after the first year to devote himself entirely to his pupils and solo engagements.

When in the spring of 1910 second concertmaster Ludwig Becker resigned from his position with the Thomas Orchestra, the same was offered to Kortschak, who accepted, and resigned in the following season from his position at the Chicago Musical College to have his own private studio. He was granted a leave of absence during the season of 1912-13, when he made a big concert tour in Europe. He appeared in Berlin in nine public concerts; once with the Philharmonic Orchestra and also with the Bluthner Orchestra, and recitals, including most of the big violin works; also with the Konzertvereins Orchestra in Munich and with the Tonkimstler Orchestra in Vienna; in both of these cities his orchestra concerts were followed by recitals. Other engagements led him to Frankfurt on der Main, Aschaffenburg (Bavaria), Zwickau (Saxonia), Potsdam, Schwerein, Prague and Graz. A class of his American pupils had followed him to Berlin and some of them went with him to the country home of his parents in St. Veit near Graz, to continue their studies there during the summer.

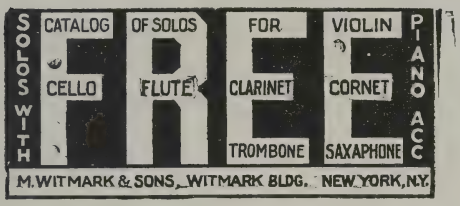
In his orchestra concerts in Berlin, Vienna and Munich he gave the first performances of the Noren Concerto in this city, Heinrich Noren, the composer, conducting. The other works were the Brahm's Concerto and the Reger Sonata for violin alone, op. 91, No. 2.

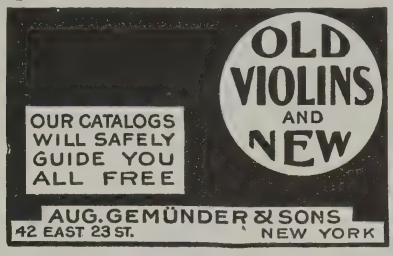
After his return, in his Chicago position with the Chicago Symphony Orchestra he performed the Noren Concerto for the first time in America.

Other works which received their first American performances through him on previous occasions are: The Violin Concerto by Tor Aulin in G minor (with Chicago Symphony Orchestra), Sonata, op. 91, No. 2, and Chaconne in G minor by Max Reger and the Sonata for Violin and Piano by Adolf Brune.

♮ ♮ ♮

In music, the world will find in the end an art or means, which not alone makes for brain growth, but, with its joy and charm, brings us closer to all things which are lovely, good and kind.





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BERNHARD LISTEMANN

(Continued from page 54)

Woolf was then flourishing the stylus and incidentally composing operettas.

Criticus saw to it that Musicus got an invitation to an early rehearsal of this operetta. In the midst of an act, during some customary horse-play, one of the actors suddenly put his hand to his ear, as if in violent pain. "What has happened?" asked his fellow. "Oh, I heard some frightful sound which reminded me of the Faust Symphony."

In the following year the Philharmonic Society was inaugurated, chiefly to take charge of the business affairs of the orchestra. To follow Mr. Liste-

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mann's career from this time on in detail would involve the story of much of the musical history of this country. During the following summer Mr. Higginson, who had doubtless watched carefully the different phases of musical Boston, organized the Symphony Orchestra, with George Henschel conductor and Bernhard Listemann concert master. Mr. Gericke appeared, and later the violinist left the symphony, now well on its way.

"With my sextet, which I kept intact, I fulfilled a great number of engagements in the New England states as well as in the west. My principal time, however, I gave to teaching, and I have much satisfaction in saying that few teachers have trained more useful musicians than I."

Mr. Listemann took the direction of the violin classes at the Chicago Musical College, where he remained fourteen years, until his return to Boston. He organized a quartet, the personnel of which included E. Boegner, later concert master of the New Metropolitan Opera House orchestra; Kuhn, the leader of the second violins in the same orchestra, and Bruno Steindel, "one of the best soloists I ever heard."

In 1907 Mr. Listemann went with his family to Boston, and returned in the fall of 1909, to Chicago. Occasional concert trips with his daughter, the soprano, and also a good pianist, take part of his time, but the larger portion of it he gives to his pupils.

We deem it only just to mention that a number of works of more or less prominent composers have found, through Mr. Listemann, a first hearing in America. Among them are:

Joachim—Hungarian Concerto (complete).
Vieuxtemps—A minor Concerto.
Ernst—F sharp minor Concerto.
F. Listemann—G minor Concerto.
F. Listemann—D minor Concerto.
Reinecke—G major Concerto.
Dvorak—A minor Concerto.
Tschaikowsky—Concerto in D.
Paganini—Concerto in D (complete).

Among his more prominent pupils may be mentioned: Francis Macmillen, Floritzel Von Reuter, Charles Higgins, Chicago Grand Opera; Louis Eaton, Boston Grand Opera; Waldemar von Geltch, Director Music School, Univ. Wisconsin; Theodore Lindberg, Dir. Wichita College of Music, Kan.; Johannes Brill, Prof. Royal Cons., Hanover, Germany; I. Rhys; William Haesche, Orchestral Cond., New Haven, Conn.; Benjamin Cutter, Prof. New England Cons., Boston; Daniel Kuntz, Fred Mahn, Willie Krafft, R. Marble, J. Eichler, John Mullally, all members of Boston Symphony Orchestra.

Jenny Ladd, Boston; John Streeter, Rochester, N. Y.; A. Barbour, Honolulu; Bertha Webb, N. Y.; W. C. McKinley, Cond. Castle Square Theater; Edwin A. Sabin, Lillian Chandler, Edith Christie, W. Dodge, Boston; Frank Winters, Johanna Von Ackeren, Berlin, Ger.; Fanny Losey, St. Paul, Minn.; Alice Clough, Burlington, Iowa; Louis Blackman, T. M. Paulsen, Chicago; Ebba Hjertstedt, Berlin, Ger.; James Voss, William Hoffman, Chicago; Joseph Gahm, Prof., Topeka, Kan.; Mrs. Hall Thatcher, Phila.; Louis Magnus, Chicago; George Brayley, Boston; Fred Given, Portland, Maine; B. J. Holmberg, Jos. Daudelin; Agnes Gray, St. Louis; Vera Watson, Lima; Ida Howard, Boston; George Baum, Minneapolis, Minn.; Carl Moller, Zanesville, Ohio; Otto Treutlein, Chicago; John Behr, Orchestral Cond., Kansas City, Mo.; Mary Othman, New Bedford, Mass.; Abbie Clark Hogan, Junction City, Kan.; Josephine Jones, Muncie, Ind.; Winifred Townsend, J. Pinedo, William Konrad, Mary H. Carroll, Agnes Pringle, Chicago; Mignon Coursen, La Fayette.

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Of the resonant flute,
  And the violin's sobbing refrain.

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Help me bear up with life,
  While the note of the trombone is balm,
And the sweet pi-an-o
Razes sadness and woe
  With its softly melodious psalm.

The organ is there
With the melody rare,
  And even a jew's harp will do,
But save us, alack!
From the torturing rack
  Of the band and its hullabaloo.

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(Continued from page 16)

retention are matters that may be safely left to the judgment as well as the convenience of the experimentor. "A little learning may be a dangerous thing," but even a slight use of the means suggested will prove beneficial. In the case of real young pupils the teacher's guidance and advice should be sought and followed. Since the separators do not press directly upon the arteries or nerve branches of the fingers, few restrictions need be placed upon their use or time of retention save those suggested by that somewhat uncommon article, "common sense."

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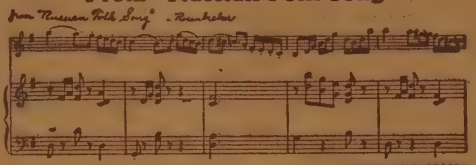
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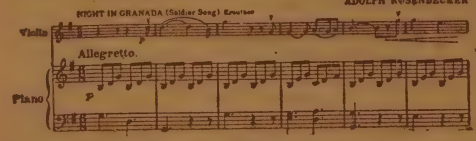
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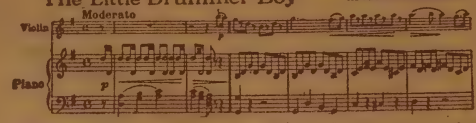
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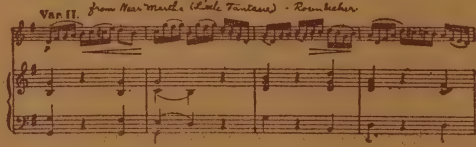
ADOLPH ROSENBECKER



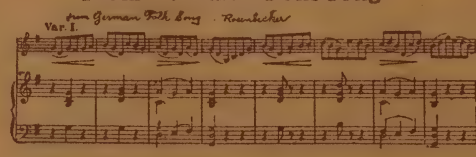
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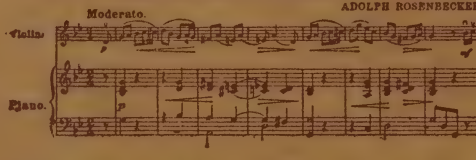
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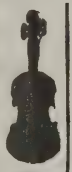
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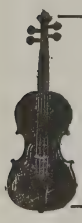


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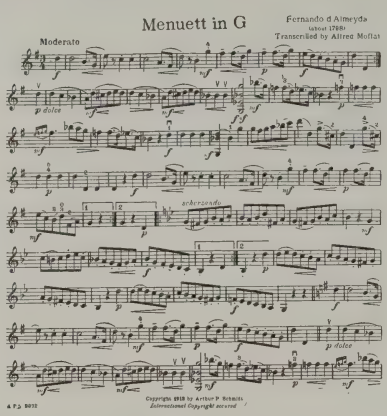
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The Changing Viewpoint in Left Hand Conditioning

BY J. W. SWIHART

The symposium on "bowing" which we published in THE VIOLINIST *some time ago was so thoroughly appreciated that our readers have asked us repeatedly to give them another series.*

The subject of the development of right and left hand technic will continue to be of prime importance to artist, teacher and student. Any suggestion that will make more efficient and accurate this technic or eliminate waste of time in acquiring it, is of utmost importance. Who can measure the inestimable value of this exchange of the best thoughts in this line?

We have invited to contribute to this symposium those artists and teachers who by virtue of their training and unquestionable success, can serve best this purpose. Each contributor will devote his article to some one point in either right or left hand technic. The sequence of the articles is determined by one fact only; that they shall appear in that order which, we think, will make them most valuable to students who have not the advantages of study under our great teachers.

The February VIOLINIST *will contain a most comprehensive and practical article, "Muscular Control," by Mr. Henry Such.*

PRINCIPLES are unchanging, but finite knowledge moves slowly, and oft ponderously, toward their discovery and application. Thorough and ample left-hand technique is the goal of all would-be violinists, and its attainment in the shortest possible time, the supreme desideratum. The sufficiency of the means of artistic expression (violin and bow), for all the necessary technical training, has, I believe, been the majority viewpoint up until comparatively recent times. That the results derived with a very large percentage of aspirants to violinistic excellence were far from gratifying is also, I believe, a matter of record or easily verifiable. The many notable exceptions serve but to strengthen the position taken, and show by contrast the failure of the many to reap adequate returns. Those of pronounced talent and adaptability have been the survivors, the shining lights, that have served to inspire all others in their heroic efforts toward excellence. The old saying revised, "Better to have striven and lost than not to have striven at all," remained the only solace of the disappointed.



FIG. 1. SHOWING SEPARATORS IN POSITION

The scheme or system of presenting the subject matter of left-hand technique in the past, generally speaking, has tended toward the elevation of the few, the creation of an aristocracy in art, and was in accord with the times of kingdoms, principalities and autocracies in government. Today, with the pendulum swinging rapidly toward democracy (even industrial democracy), education along all lines must meet the general need as well as the special. Rudimentary training in notation and sight singing is being given ever increasing attention in the courses and curriculums of our public schools and colleges, all of which fits the aspiring instrumentalist the better for his task. Now modern prophets tell us, and I think truthfully, that the violin is destined to become the instrument of musical culture, the companion instrument, or home instrument for the masses. That the oft-termed "most difficult instrument" may be thus popularized would appear well nigh incredible, were the movement not supported by modern thinkers and inventors as well as by prophets. The ultimate success of popularizing the violin as a means of mu-

sical culture and training depends, then, I believe, upon the thinker, the inventor, more than upon any other factor. Just as the importance of the role of the inventor in our phenomenal development and growth industrially cannot be overestimated, and stands self-evident, likewise the need in the movement under discussion is enlisting his thought and efforts, and we may rest assured that beneficial results will speedily follow.

Of the present-day systems and devices for aiding in left-hand conditioning and development I will mention three briefly, and then outline a few exercises for left-hand preparation that are workable without the aid of expensive apparatus. In Goby Eberhardt's system of left-hand training, based on psycho-physiological principles, both the equalization of digital strength and the extension and loosening up of the hand are the problems dealt with in mute practice (without bow). His analysis of the hand, showing up its lack of equality in digital development, and his remedy, viz., reversing the finger force expended, the weaker exerting the most force, while the stronger remain relaxed and stop the strings lightly, are invaluable data and suggestive material for the student, while his extension exercises, embodying as they do, the *time* or *duration* element followed by a period of relaxation, contains likewise a principle of great significance and value. The Steckelberg Nemusier, a mechanical device for left-hand conditioning, is likewise a product of the necessity of the times. It takes a place in violin training somewhat similar to that of the virgil clavicord in piano-forte technique. In its strengthening and equalizing function it stands unique. The resistance for each finger can be changed and adjusted to its need and an even and rapid trill speedily acquired. With its use and capacity for loosening up the hand, I am less familiar, but equally as beneficial results are claimed for it in that direction as in the other by its inventor. The article on the Ostrovsky device is fresh in the minds of all readers of this paper, and apropos, if it fulfill only one-half the sanguine expectations of its author, it is destined to become epoch-making in left-hand preparation. As I under-



FIG. 2. ILLUSTRATING THE POSITION OF THE HAND



FIG. 3. SHOWING EXERCISE, LEFT HAND ON TABLE.

stand its use, the time or duration element in creating a condition of looseness and freedom is its distinguishing feature, coupled with the fact that the hand is worked upon while at rest; passive rather than active during the process.

Combining this idea of external application to the hand in relaxed condition, with that of some participation of the hand in the exercises for its own conditioning, cork separators may be advantageously used. Place three corks firmly between the fingers of the left hand and leave them in place from fifteen to thirty minutes. Some flexing of the fingers and massaging toward the hand, will aid in the circulation and lessen the feeling of soreness or strain upon the removal of the corks.

Fig. 1 shows separators in position, large ends palmward and hand in repose.

With the separators in the same position, flex the fingers at the second joints, repeatedly exerting pressure downward upon the large ends of the corks. This action has an intensive spreading and loosening tendency, especially if aided by the index finger of the right hand placed transversely across, on top of the cork separators.

Fig. 2 illustrates this position of the hands. Another variation of this exercise is to bend all the fingers forward nearly to right angles from the knuckle joints, both with and without the aid of the index finger of the right hand. This still further intensifies the loosening and spreading effects already experienced, it being one of the most strenuous of those given. To secure a high finger poise and action, place the hand flat on a table, palm downward, inserting the cork separators longitudinally, large ends towards finger tips, then with right hand clasp the metacarpal portion of the left and lift it upward approximating the vertical position, while the fingers remain extended on the table. See *Fig. 3*. This exercise may be varied by rotating the hand from left to right and

from right to left, i. e., exerting the tension alternately from fourth to first and first to fourth fingers. Also, with separators in position as in *Fig. 1* and hand still flat on table, raise each finger high repeatedly with the right hand. These exercises, if persisted in, will make possible greater amplitude of finger elevation. The exercises thus far suggested will likewise prove of great benefit to the right hand in promoting the freedom and elasticity so necessary to good bowing.

Equalizing Exercises

For equalizing the finger power and developing fluency and precision in finger action, the use of insertable and adjustable frets on the fingerboard of the violin will be found to be very helpful. All fingers can then be given the benefit of *string resistance* that the index finger in its position near the nut now has. By placing one or more of the fingers lightly on the string above the fret the adjacent finger bridgeward can secure the benefit of string resistance in its trill action, or by utilizing two strings, as for example, first finger on *A* string, third on *D* string, and inserting first fret from *E* side beneath *E* and *A* strings, and second fret under *G* and *D* strings only, the double trill, second and fourth fingers active, and each overcoming like resistance, can be practiced. The little pressure required in stopping the strings above the frets makes complete relaxation of the hand possible, which is the ideal condition for trill action, and for gaining finger independence generally. Two frets will suffice for a great variety of drill work as they can be inserted quickly under any one or all of the strings, as the need may be, and changed to the different fingers at pleasure. Narrow leather thongs, the thickness of a small or medium-sized tailgut, make good movable frets, as the material used should be flexible enough to be insertable *between* strings where it is desired to stop only one or two strings, leaving the adjacent strings free at that node (as in the exercise for double trill). It is important that the stopping finger exert but little pressure, and to insure that condition the strings should not be unduly high from fingerboard.

To develop facility in chromatic playing use one fret only and place it across the fingerboard beneath the *fourth* finger. Retain *fourth* finger in position and practice the sidewise motion of the remaining fingers on all the



J. W. SWIHART

strings as in ascending and descending chromatic passages. Repeat the same with fourth finger raised, but with the fret in position as before. Retain playing finger *on* strings throughout these exercises. The added lateral resistance caused by the fret will prove strengthening to all the fingers and especially to the third finger, which functions closest to the fret. The directions bearing on the exercises given are meant to be general rather than specific; suggestive rather than in detail. The ambitious student will find many other uses and variations possible growing out of the simple means and exercises given. The size of the separators as well as the time of their

(Continued on page 65)

The Chicago Opera Orchestra

Its Management and How It Is Conducted

THE assembling of men for an opera orchestra is not an easy task. It is of course necessary that they should be experienced players on their own instruments, and able to take a solo at any time. But more than this, the necessary orchestra routine is absolutely essential. In many cases this routine has been had in ensemble work in orchestras. And with all these requirements, men who have had wide experience and who have even played for some years in symphony orchestras, have been unable to hold their places in large opera orchestras.

It seems that actual opera experience is necessary, unless there is a great natural adaptability for this line of work. In a symphony orchestra, the men must follow their conductors absolutely, besides unerring rendition of their parts. Of course this must be done in opera orchestras, but when we remember that the opera conductor must hold his men so well in hand that he is able to follow the singers and stage performance in



CONDUCTORS OF CHICAGO OPERA ORCHESTRA.
1, Cleofonte Campanini; 2, M. Winternitz; 3, O. Perosio; 4, M. Charlier; 5, M. Parelli; 6, M. Spadoni; 7, M. Almanz; 8, M. Nepoti.

whatever they may do, we will understand the peculiar qualifications for the players in opera orchestras.

When Cleofonte Campanini, who organized the orchestra for Chicago Opera Company, assembled his men together, he had players from the New York Manhattan, the Metropolitan, many Symphony men, not a few who were new to this kind of work. Campanini had had wide experience in Italy, and three years (1903-1906) at the Manhattan Opera House, New York City. It did not take him long to discover who would be able to fill these positions, and to the men who were on trial it looked as though his acceptance or rejection of them were insufficient and despotic. However, he got together a number of men who even in their first season took on the ensemble of a real orchestra.

Campanini has the ability of leadership, the wealth of musicianly qualities and the quick grasp of every situation necessary to this stupendous task. This is the fourth year of this organization, and in this short time he has evolved an orchestra which in its ready response and beauty of "finesse" will scarcely find a superior anywhere.

As to the importance of the orchestra in opera, the critic of the *Chicago Evening Post* has well described it as follows:

"ORCHESTRA AT OPERA FOUNDATION OF ART.

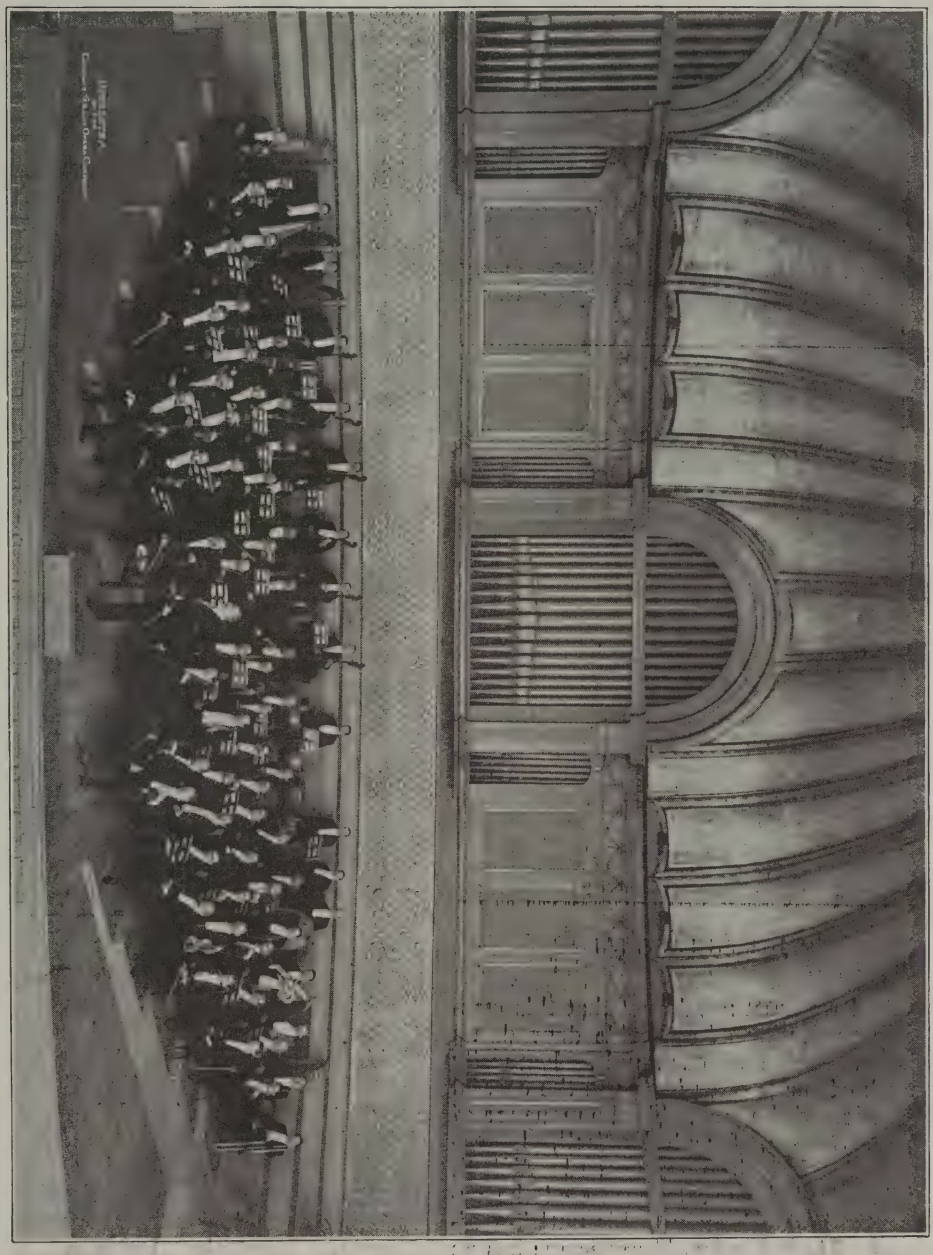
"The foundation of modern opera is in the orchestra pit, and the orchestra of the Chicago company is a magnificent organization; yet, unfortunately, it is one of the things which we are apt to take altogether too much for granted, so that its vital function in the ensemble fails of due recognition.

"The orchestra is the apple of Cleofonte Campanini's eye, and he has labored with it, fought for it, and molded it until now it is a great instrument exquisitely adjusted to respond to his slightest wish. At times he has had no mercy on them, but as the father chasteneth those he loveth, so Campanini has laid the metaphorical rod on their backs, for the work had to be done to suit his artistic standard, and as he spared not himself, so he spared not them. But he has attained the result, and the orchestra of our company is one of the best opera orchestras we have ever heard.

"Yet from the general public about the only comment we ever hear is when some enraged enthusiast threatens to assault us in the lobby because the "brasses played too loud." Of the virtuosity of the men, the unvarying high standard which they maintain in playing night after after night the music of different schools under five conductors of strongly marked personalities, the beauty of the tone, both in the mass and in the playing of the individual artists, there is hardly a remark. But let the brasses loosen out an extra notch and we hear from it. Now, the brasses at times do play too loudly; but think of the temptation. Did you ever have a high-powered car under your hand and not feel the almost irresistible impulse to "let her out a bit"? Reflect on the glorious possibility of power which lies in each one of the trombones, and imagine the pleasure of filling your lungs full and just leaning your weight against the tube. When a man on a warm spring day driving alone the boulevard voluntarily and without the fear of the motorcycle police before his eyes, keeps his speed down to fifteen miles an hour, then we will listen patiently to anything he may choose to say about the brasses.

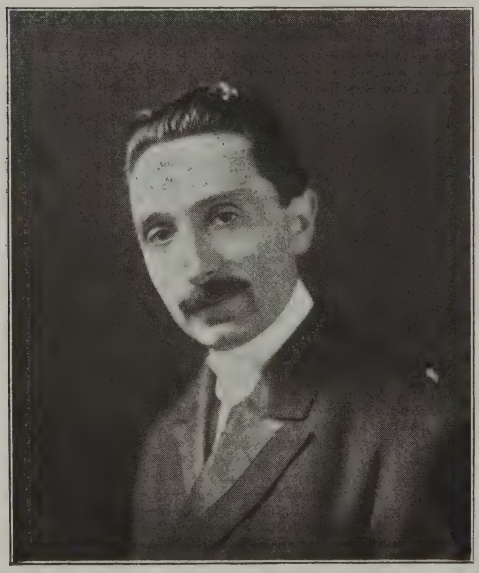
"To keep the thing in proportion is the final gift of the great conductor, for the men follow the beat, and if the director asks volume they give it him with a will just for the joy of doing it, and they sometimes forget how much there can roll forth from the brazen funnel.

"Meanwhile, the men of the orchestra ought to be made to feel that their fine work is not going without appreciation, even though in writing of the performance or in talking about it the emphasis



ORCHESTRA OF CHICAGO GRAND OPERA COMPANY, CLEOFONTE CAMPANINI, CONDUCTOR.

be laid on the artists on the stage. In the opera the singers inevitably occupy the first place, but the foundation of artistic opera is in the orchestra, and Campanini has made for us an orchestra that is magnificent, and we wish both him and the men to realize that we know it. They are men individually and collectively of the first quality to whom the union rates do not apply, for there is none of them but receives more. They deserve it, and we are glad they get it."



JOSEPH RAFFAELI

And we must not forget that this masterly perfection of ensemble depends on the perfection of each unit. Naturally much of the success is due to the careful selection of the men. To the manager of the orchestra, Joseph Raffaeli, is entrusted this important and difficult task. And the great success of the orchestra is due largely to his untiring efforts. He is a splendid musician; has an enormous acquaintance with the opera and symphony players of all instruments, in Europe and America; has a sympathetic understanding of human nature; and has good judgment in his selection and in dealing with men. To introduce into so complex an organization working as a unit an atom of dissonance, either musically or temperamentally, is to court disaster.

Mr. Campanini has this season brought Mr. Sturani, an accomplished conductor, to help him. Mr. Sturani was not present when the accompanying picture was taken, and we sincerely regret this omission. The other conductors are Messrs. Winternitz, Perosio, Charlier, Parelli and Spadoni; Mr. Almanz is stage director, and Mr. Nepoti, chorus master.

A list of the orchestra men follows:

First violins, Gregor Skolnik, concertmaster, Guido Villetti, Charles Higgins, Frederick Schade, Armand Combel, Henry Giorgi, Gustave Bach, Giulio Bramucci, Leon Strashun, Otto Schmidt, Alfredo Alberghini, Rudolph Mangold, Charles Meinken, Alexander Levy; second violins, Oscar Hanke, Otto Lund, Adolph Morel, Leon Randasche, G. Cademartori, Louis Lubalin, Benjamin D'Amelio, George Glaszman, Richard Barone, Herman Baehrend; violas, Romaine Verney, Guiseppe Lazzaretti, Sam Pasternack, Paul Ranieri, Jan Kuiper, William Fischer; 'cellos, Herman Bayer-Hane, G. Alberghini, William J. See, Joseph Raffaelli, Umberto Migli, Leo Jufe; basses, G. Marangoni, Ernest Zickler, Frederic Salvatore, Henry Radler, F. T. Edmunds, L. C. Jocher; harps, Carlo Sodero, Prospero Miraglia; flutes, Manuel Berenguer, Louis Alberghini, Louis Rossi; oboes, Giacomo del Campo, Umberto Piana, Guido Rossi; clarinets, Albert Chiaffarelli, Paoli Lucarini, Julius Gross; bassoons, Samuel Meerloo, John C. Schon, John Schon; horns, Louis Dufrasne, W. R. Lange, Romeo Caletti, C. Omers; trumpets, Hermann Basse, Frank Chiaffarelli, Joseph Aiala; trombones, Simone Mantia, Pasquale Perrella, Robert Fuchs; tuba, Luca del Negro; tympani, drums, etc., Fritz Sitz, William Ludwig, Ruben Katz, Aldo Borolotti.

Jacobus Stainer

The celebrity of Jacobus Stainer is second only to that of the great Cremonese artists. This verdict, which is generally accepted today, is the reverse of the opinion of Sir John Hawkins, the great historian and friend of Dr. Samuel Johnson, who noted: "The violins of Cremona are exceeded only by those of Stainer, a German, whose instruments are remarkable for a full and piercing tone." So late as 1836 George Dubourg in his work "The Violin," writes: "The fine Tyrolese instruments—those of the celebrated Jacob 'Steiner'—differ much from the Cremonese, both in shape and style. In the latter respect, they are of sharper and more penetrating quality." Jacob Stainer was an original genius, and he stands undoubtedly the greatest of German luthiers.

He was born at Absam, a village near Halle, on July 14, 1621. From the romance surrounding the life of this eminent artist we may sift these particulars: He was married in October, 1645, and thirteen years later he received the appointment of an "archducal servant," and in 1669, he was appointed "Violin maker to the Court." He was accused of being in possession of Lutheran books of controversial nature, and suffered six months' imprisonment for the alleged offence.

Like unto the majority of virtuosi, he was constantly in debt, and an appeal to the Emperor Leopold for assistance was of no avail. Broken down mentally and physically, he died in 1683. He left a widow (who died in 1689) and eight daughters, in abject poverty. It has been thought that he studied in Venice or Cremona; possibly he may have visited the various northern cities of Italy, in which were to be found the greatest masters of all time.

Moszkowski's Wit

Moritz Moszkowski's talents are not confined to the keyboard and the field of composition. He can be sarcastic, when he wants to, at the expense of any one within reach of his shafts. "Some of our modern symphonic composers," he remarks, "have been called inheritors from Beethoven. The obvious fact is that they have inherited some of Beethoven's deafness." And again: "They say that the greater part of contemporary music is really very good, but that it sounds abominably. Of this paradox I believe only half." Moszkowski is equally caustic in another direction. "In the domain of song," he says, "Italy was for a whole epoch the home of bel canto; today it is *malaria* that predominates there."

And he does not spare himself. Quoting Anton Rubinstein, who said, "With the false notes that I play in the course of every half-dozen concerts, I could give a seventh," Moszkowski says: "Rubinstein is dead, but I am giving that seventh concert every now and again."

The Joy in Music

"To every ripple of melody, to every billow of harmony, there answers within, out of the Sea of Death and Birth, some eddying immeasurable of ancient pleasure and pain. Pleasure and pain; they commingle always in great music; and therefore it is that music can move us more profoundly than any other voice can do. . . . It is only the sum of the pains and joys of past lives innumerable that makes of us, through memory organic, the ecstasy of music. All the gladness and the grief of dead generations come back to haunt us in countless forms of harmony and melody."—*Lafcadio Hearn.*

The American Guild of Violinists

On the Need of Guild Centers

ALTHOUGH the American Guild of Violinists is widely represented in its membership, yet at present there are only two established chapters, one in Chicago and one in St. Louis.

For this movement to develop freely and rapidly, there needs to be a very practical interest manifested by its supporters. A chapter should be organized in every city. Some one who has the welfare of American music at heart should establish among his people a guild center, as Mr. Listemann and Mr. Lehmann did in Chicago, and Mr. Litchenstein did in St. Louis..

Let there be a beginning in each city. It can readily be seen that with the multiplication of guild centers, cultural opportunities will multiply. It is expected that the members of these chapters will form themselves into ensemble bodies, and this will be of great benefit to our national composers; for, as the painter and the sculptor bring their handiwork before the public by means of the civic art museums, and the dramatist by means of the public theatre, so the composer of chamber music will use these guild centers as places of exhibit for his works.

The national officers of the American Guild of Violinists invite letters from members who are willing to undertake to establish chapters in their respective cities and thus aid in promoting the growth of this movement.

ELMORE R. CONDON,
Sec'y.

♮ ♮ ♮

At a recent meeting of the Chicago chapter of the American Guild of Violinists the following officers were elected: President, Bernhard Listemann; Vice-President, Adolf Weidig; Secretary, Ada E. Taylor; Treasurer, Alexander Lehmann.

On the evening of January 11 the members of the Chicago Guild gave a dinner in honor of Mr. and Mrs. Carl Flesch, at the Auditorium Hotel. It was an enjoyable evening, many taking advantage of the opportunity to become acquainted with the visiting artist and his charming wife. Messrs. Bernhard Listemann, Carl Flesch, and L. Sametini made addresses. Miss O'Connell sang; Miss Minor gave some readings; and Miss Dolly Randolph presented her inmitable Orchestra Comique. We say inimitable, for it is copyrighted, and others are debarred from appropriating this novel idea. But we doubt whether any other conductor than the clever inventor, would be able to get the concerted work from this orchestra, or would evoke such enthusiastic applause. Miss Ray, Miss Jones and Mrs. Apple played the vio*lins;* Miss Leishmann and Mr. and Mrs. Wright, 'cellos; Mrs. Louis Blackman, double bass; Mrs. Frank Farnum, a wizard harp; Messrs. Vilim, Sametini and Hugo Lehmann, trombones; Hugo Kortschak, saxaphone; Herbert Butler, cymbals; Karleton Kaumeyer, traps; Fritz Listemann, tympani. Max Fischel was the industrious librarian, and Grace Potter, accompanist.

♮ ♮ ♮

Mrs. Newrich

Mrs. Newrich (who has advertised for a violin teacher)—So you are the music teacher who answered my advertisement?

Violinist—Yes, ma'am.

Mrs. Newrich—Well, sit down here and play a couple of violin duets so that I can see what you can do.

The Miracle of the Violin

BY N. E. OLDMAKER

THE great miracle in the story of the violin is that it is practically the same instrument today that it was over three hundred years ago, when Gaspard da Salo made the first one. The finish, the workmanship have improved, but the principles of its construction remain the same. And that is true in spite of the fact that almost every violin maker of those three hundred years has at some time in his career been possessed by an ambition to improve on the violin as it stands.



HOME OF STRADIVARIUS

Violins have been designed of triangular and other shapes. They have been made with a set of strings under the ordinary set; with strings inside as well as outside. Some have been made with a metal comb inside, such as you see in a music box; others have been designed with double sound posts, with flat tops, without any openings, whatever, and with various shaped openings differing from the common "F" holes.

There has been no end to these wild imaginings, but the violin of the twentieth century remains in principle the same as that of the Italian inventor, de Salo. His violin had a more arched top than is seen today. That gave it a very sweet tone, but one that did not carry well. Stradivarius made a flatter top, which produces a more tenor note with better carrying power. And the lines have grown more beautiful and the workmanship more finished. Mere age does not make a violin perfect. If it were clumsy and badly made in the beginning, there is no magic in time that will remedy these defects.

Like other works of art, there is no hard and fast rule as to the relative value of violins. A good violin maker is an artist, and he gets what his work brings from a capricious public. Yet the man who pays $1,000 for a violin, may be quite right. It may be the one instrument in the world that just suits him. Its proportions, its "feel," its response, may fit him to the smallest nicety. And if he can afford the thousand dollars, the instrument is well worth the price.

When a violin is new it is more or less—what shall I say?—stiff, rigid, unresponsive. It is played upon, the bow is drawn across the strings many, many times and innumerable vibrations are set quivering through the wood. The more it is played upon the less rigid it becomes, the more swiftly it responds to the bow. So a man out in Indiana arranged a machine which,

worked by electricity, draws the bow across the strings over and over again. Of course it does increase the responsiveness of the instrument, but it is not the same thing as the human touch, with its almost infinite variety, from the mere brushing of a feather's weight to the bowing which makes a man work with all his might.

There is nothing so sensitive as the violin. People sometimes stain the wood to give it some certain color, using ammonia, acids—a variety of things. And so sensitive is the wonderful instrument that just that little thing—as you would call it—will alter the tone. The chemical changes, perhaps to be detected only with a microscope, taking place in the wood, impair its tone-producing quality.

And the varnish? Every violin maker who is worthy the name is sure he has the supremely good varnish. And every man guards his own secret. The different colors of violins are obtained by coloring the varnish, except, of course, where it is due to age.

There are as good fiddles made today as there ever were, but most of them need the seasoning, the tempering, which comes only with years. One of the great French violin makers tried to take that work away from nature. He tried to season his violins by baking the wood in ovens and in that way he made his fiddles until he learned that nature would not be defrauded.

Baking the wood drew out the rosin too quickly and left it dry, brittle. It was a hard lesson for the maker and it took him ten years to learn it, but it had to be learned.

That is not saying that it isn't possible to have a violin made today which will rival the very best of the old ones. A fine instrument is worth repairing, and the repairing is sometimes more beautiful than the original making of a violin. See! a maker picked up the top of a 'cello and turned it over. On the wrong side of the wood were several score of little square pieces of wood about half an inch square and so perfectly incorporated into the top itself that but for the difference in the grain they might almost have been taken for a part of it. They were the "blocks" holding the wood together where it had cracked.

Many jobs of repairing cost more than the original price of some instruments, said the maker. You see, the top of a violin is under a pressure of fifty pounds from the strings. And the pressure on a 'cello is 250 pounds. So that any cracks or breaks must be mended with extraordinary precautions if the instrument is to be strong enough to stand up under that strain.

A man with a fine violin should guard it as carefully as—oh, much more carefully than a woman does her jewels. It is worth as much in money, let alone the affection he has for it, and the need, too.

———♮♮♮———

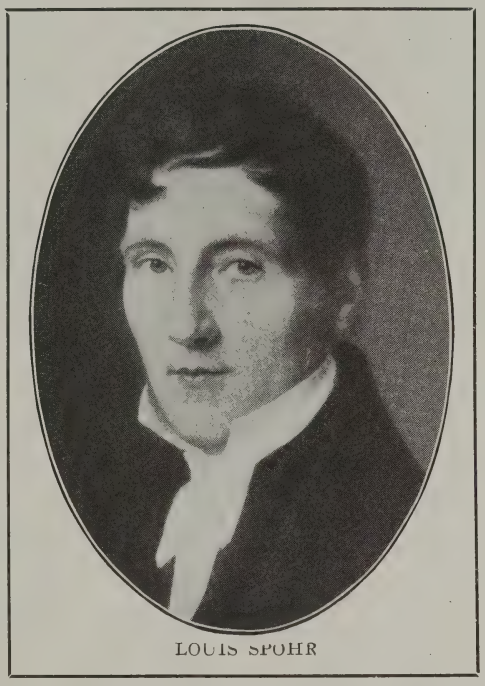
Music and the Emotions

There are many instances of the power of music over the emotions. Philip of Spain, it is said, was cured of an attack of melancholia by the beautiful singing of Farinelli. In London a guild known as the Cecilia is experimenting upon hospital patients with music. An insomnia patient was twice sent to sleep. In the short space of twenty minutes, four patients out of fourteen were put to sleep, and the music, so the report adds, "rendered drowsy all the others." Even outside of hospitals music has this curious somnolent effect at times.

It has been suggested that when, in these hospital experiments with music, the patient dies, it is due to his disease; when he recovers, it is due to the music.

Spohr On the Sound-Post

FOR placing the sound-post, an iron instrument is made use of. The point of this instrument is driven into the post half an inch from the end intended to be the upper part. Then thrust it through the right sound hole into the violin, and place it upright, first pressing the lower end of the sound-post firmly on the back of the violin, and next the upper end of the post against the top, by drawing back the iron instrument. The instrument is now removed from the post, and with the hook, with which it is fitted, draw, or with the hollow, push at either end of the post until it is in the right place. This is generally close behind the right foot of the bridge, its foremost edge appearing parallel with the back edge of the bridge.



LOUIS SPOHR

The sound-post must stand perfectly upright, and must fit exactly to the upper and lower arch of the back and top of the violin. This fitting is very difficult, and can only be accomplished by looking through the hole into which the tail pin fits after having removed the tail pin.

The ends of the sound-post must be filed until they fit perfectly the arch of the back and top. It is well first to blunt the upper edge of the sound-post to prevent, when being moved, its pressing into the soft wood of the top. To ascertain whether the upper end of the sound-post in the direction from the sound-hole to the wooden bar stands in the right place, take a thin wire, bent at one end in the form of a hook, and measure its distance from the edge of the sound-hole, then hold the measure over the top and compare whether the distances correspond.

The sound-post must be neither so long as to move the top, nor so short as to shift, or perhaps fall down through breaking of a string or a jar. Without the strings being tightened it should only slightly adhere, and be easily moved backward and forward. The sound-post should be placed so that the grain of the wood may be crossed at right angles by the grain of the wood forming the top, thus preventing injury to the wood of the latter. Whether the sound-post should be large or small, of open or close grain, can only be decided by frequent trials.

In general a violin with a thick top will bear a thick sound-post better than one of less wood. If in following these directions the violin should nevertheless not sound free enough, or is uneven in tone, then the sound-post must be moved backward or forward until the place is found where all four strings give the

most powerful, clear and equal tones of which the instrument is capable.

"I may observe that if the tone, although even, is still rough and hard, move the sound-post a little backward from the foot of the bridge. Should the E and A strings be piercing and the G and D weak, move the sound-post towards the bar. On the other hand, should the lower notes be harsh and the upper ones feeble, then the sound-post should be drawn towards the sound-hole.

The original place in making these experiments in the directions towards the sound-holes should not be lost sight of, as the inequality of the post causes the sound-post to be either too long or too short. Should a point different from the first place of the sound-post happen to be particularly favorable to the tone, examine, after taking down the strings, through the opening of the tail-pin, whether the sound-post on the new spot be of the proper length, and adhere closely both above and below; if not, it must of necessity be altered or else a new one made.

In moving the sound-post, care should be taken to prevent its turning and to keep its front side (distinguished by the perforated hole made by the sound-post setter) always in the original position.

All experiments should be made with the greatest care, and the sharp edges of the iron setter be rounded off to guard the sound-holes against injury. The experiments should never last long, as the ear soon becomes fatigued and insensible to the nicety required in distinguishing the quality of tone.

I am not a musician, at least I have never become a practical one, but I have found myself transformed by listening to great musicians, and I have gone away from an evening spent listening to a great Symphony Orchestra finding myself a slave for the next year to the new ideas that were born in my soul that night.

Laurence Storioni

Storioni is described by Hart as being "the last of the old makers who evinced any marked originality," and although the words were penned nearly forty years ago, and numerous makers at the time unknown, or all but unknown, have since come to light, including some few who were trained in Storioni's workshop, the description holds good to this day. In fact, whether we contrast him with classic or modern makers, there is probably not one in the whole category whose work is less open to the charge of sameness than that of Laurence Storioni.

It is a common mistake to suppose that all his instruments are built more or less upon the lines of Joseph Guarneri del Gesù. The majority of them do in point of fact show strong traces of Guarnerian influence, but he, in his own fashion, followed other patterns as well, and I have seen a few cases where he has set aside the Guarneri teachings altogether, and copied Amati, both in the latter's grand and ordinary patterns. In this he was followed by his pupil and successor, G. B. Ceruti (circa 1755 to 1817), a maker whose instruments have rapidly risen in value and now command good prices. Much of the material used by this maker is of a character similar to that chosen by his master, and now and then one meets with fiddles labelled Storioni which bear evidence of being the work of his pupil either wholly or in parts.

The sizes of Storioni's violins vary, some of them occasionally exceeding fourteen inches in length, but their average proportions are about 13 7/8 inches long; and the other measurements correspond pretty nearly with those of the ordinary Joseph of about 1735 to 1739.

The heads are sometimes well cut but are generally more remarkable for vigor of outline than finish or elegance.

A good Storoni head, once seen, is pretty sure to impress itself on the memory of anyone having an eye for such things.

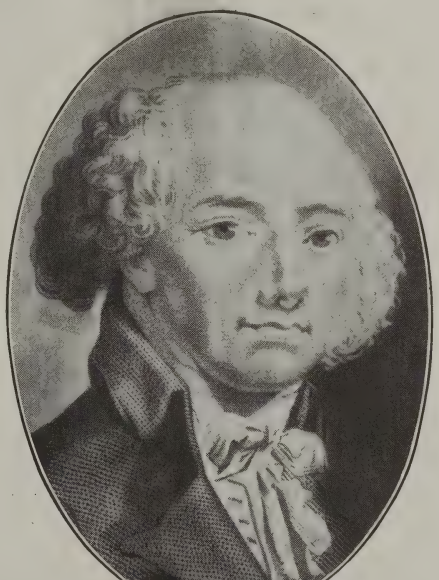
It is said that he began to put his name to his productions in 1776, but I know not upon what authority the assertion is made, unless it be that of the Ceruti family. The date of his death is usually given as 1799, but I have seen it stated somewhere that that event did not take place until some years later. He used two or three different labels.

Of his pupils, beside the elder Ceruti, Pressenda is by far the best known to fame. He was beyond doubt a first-class maker, as was Joseph Rocca, but such has been the demand for the violins of these two artists, that of late years prices have not infrequently been paid which were out of all proportion to the merits of the individual specimens.

France's Debt to Viotti

IT is said that to Viotti, the celebrated violinist and composer, belongs the credit of introducing into France the violins of the Cremonese school. On his first appearance in Paris he used a Stradivarius, and the beauty of tone he drew from it caused as much comment as his performance, and caused a demand hitherto unknown for these fiddles. What became of this violin is not known, but it is supposed that it was sold in London after his death. The Guarnerius on which he played is now in the possession of a Canadian violinist. Another of his violins is in the Museum of the Paris Conservatoire.

This is a violin made for him by the late François Chanot, after the new principles he claimed to have discovered, and for which he took out a patent. According to the catalogue, the fiddle in question is in the form of a guitar, and the inscription reads: "To Viotti, P. I. T.," which being interpreted means "Primiero In tra Tutti," or "First amongst All," from which it is not hard to see how high Viotti stood in the estimation of M. Chanot. Yet another violin possessed by the artist was one made of tin, which he bought from a blind fiddler in the street, and which he always kept as a souvenir. This also formed part of the collection left at his death.



J. P. VIOTTI

Viotti is best known to violinists of today by his Concertos, which number twenty-nine. Although out of date in the concert room, with one

exception, these works are still invaluable for study, as they embrace every form of technique within certain limits, and they are also most useful for bowing. His death occurred in 1824.

Liszt and the Cigars

AN anecdote of Liszt appeared at the time of the recent death of the music publisher, Giulio Ricordi. Liszt had the habit of smoking a single cigar a day, of Virginia tobacco, but especially chosen and not of the sort ordinarily offered for sale. Whenever he undertook a journey he told his servant how many days they would be gone, and that one counted out as many cigars as there were days, to be packed in a valise.

Once Liszt was going on a long tour in Italy. When he arrived at Chiasso, a frontier station, the customs officer asked the composer if he had anything to declare. Liszt, preoccupied with his future compositions, answered negatively. The agent insisted on a verification of this statement and Liszt, still dreaming, did not try to stop him. Soon the agent came upon a bundle of irreproachable cigars. Liszt was furious. The cigars and the box which contained them were confiscated, and it was also necessary for him to pay 500 lires fines. Outside of himself with rage he continued his voyage, of which the first stop was Milan.

His reflections were not comforting: "I," thought he, "a known artist, nearly a priest, to be treated like a vulgar smuggler. I don't care about the 500 lires. In some hours I'll get more when I play, but what will one say of me?"

When he arrived at Milan he was hardly installed in his hotel before he hurried to Ricordi to tell him the story. The editor saw the amusing side of the tale and told his friend not to attach the least importance to so insignificant a matter. He promised him also to inquire into the incident.

Fifteen days later Liszt received the box with the cigars which had been confiscated, a note of 500 lires and a letter from the customs agent asking for a portrait with a signature. Liszt again went to Ricordi, with the story of the happy outcome. The publisher offered him a cigar, but Liszt refused it, saying, "No, my friend, I have sworn never to smoke again."

It is evident that Liszt did not keep his word in this respect. Ernest Reyer found him smoking when the composer of "Sigurd" visited Rome in 1870. Liszt was then living in the Vatican in the apartment of Mgr. de Hohenlohe. "Liszt smoked; he offered me a cigar," are Reyer's words.

Charming a Spider With Violin

More than two hundred years ago a young violinist, Isidore Berthaume, was obliged to practice on his violin many hours daily. One day he saw a spider peeping at him from its crack in the wall. Soon it ventured forth, and every day it grew a little bolder, drawn irresistibly by the sweet sounds which issued from Isidore's fiddle. At last one day the boy had the great pleasure of seeing the spider take its place on his bow arm. Presently his stepmother, coming into the room and seeing the spider, killed it with a blow of her slipper. The death of his pet was such a blow to the boy that he fell fainting to the floor, and was ill for three months afterwards.

Musical training must be from the start three-fold, the artistic, the mental and the technical, and it can never be found an adequate means of expression unless this three-fold development is symmetrical.

Things to be Avoided in Violin Study

BY LOUIS PERSINGER

SUCCESS is always something that is far ahead of the true artist. He never works for it, as he is too busy laboring to perfect his own interpretative ability to spend any idle time in dreaming of the ultimate "success." His thought is the present, and for the artist to admit success is to commence a process of stagnation which will lead to failure.

The great thing is to keep working, working, year in and year out, always claiming an advance as the reward for the day's labor. If you have spent several hours sawing away at Kreutzer and Rode and do not detect the least advance, by all means do your best to find out why, but keep on working. I once heard a young woman in Berlin say, "I have been working on the Symphonic Etudes of Schumann for years, but it will take at least another year for me to get so that I can play them."

One of the greatest mistakes of all is "fast work." Like the building of a substantial building, every thing must take time. A bolt out here and there may mean collapse later on. Hurry in studying the work of either right or left hand may mean that you will have to pay for your haste of hours, in months of laborious penance. If you want to progress properly in violin playing go so slowly that each thought, each movement and each habit, is securely lodged in its place, just as the foundation of a big building is laid. In fact, we might carry out the figure a little further and say that the more solid one makes the foundation the higher may be the structure of the artist's career.



LOUIS PERSINGER

One great mistake that violin students make is to confine their attention to the violin part of the composition alone. For the most part the notes played by the violinist are not more than a mere melodic outline of the composition. This is true even in pieces like the Bach Chaconne, with its chords for the violin. Played without an accompaniment, it is difficult to think of the work without

having in the imagination an unwritten accompaniment, yet one none the less real. In the study of counter-point the student soon finds that certain melodies suggest their own harmonic and contrapuntal treatment. In plain speaking, certain harmonies seem to go naturally with certain tunes. Yet the violin student should invariably have the knowledge of piano and harmony that will enable him to study the composition as a whole, and not devote all his attention to the frail thread of melody which defines the upper margin of the composition.

The violinist should know the accompaniment almost as well as he knows his solo part. He should know when his phrases are connected with the contrapuntal structure of the composition, and he should be able to instruct his accompanist so that the proper balance of form is preserved. This is a tremendously difficult task unless the accompanist is made of very plastic musical material and may be moulded after the soloist's fashion of playing, and after his higher understanding of the composition. Many a fine solo has been spoiled by an accompanist who was so pleased with his own playing that he could not lend himself to the violinist's way of thinking.

Slow work bobs up again when the student is studying position work. If you feel the slightest tendency to strain or the slightest cramp in either hand you may be sure that your position is wrong. After you are sure that the position of the left hand is right ask yourself, "Do my hand, arm and fingers feel free and natural, or do they feel stiff and awkward?" Good violin playing is almost always marked by grace of movement, and one could almost tell the ability of the violinist by seeing him play without hearing him.

Grace enters into the bow technic of the violinist more than the average player will admit. A graceful movement is a free, confident movement, never an angular, stiff movement. The neglect of the right wrist and bow arm is a great failing among students. Some violinists, whose finger technic has been somewhat limited, have made reputations upon the wonderful efficacy of their bow arms. Bowing is the "breathing" of violin playing. It is the basis of the art of phrasing and the art of expression. Some students are extremely careless in this, and they do not even see to it that the hair of the bow is always straight across the strings. They also fail to overcome the little sound of roughness or scratchiness when the down movement of the bow changes to the up movement. They fail to secure the even, smooth tone, the lovely flow of sound which always distinguishes the well trained violinist from the careless one.

Perhaps some students do not hold up a high enough ideal in their imaginations. Everything they play should first be sung, if not audibly, then in the mind. In fact, I frequently find it a splendid plan to sing over a passage within the range of my own voice, and I have noticed that several famous performers whom I have met have done the same thing. It gives one the right conception of the melody in its most natural form.

Then the student should play the melody with the bow "in the strings" not over them, as so many do. There is all the difference in the world between playing "in the strings" and playing superficially, so that the bow just skims the top of the strings and does not take a firm hold.

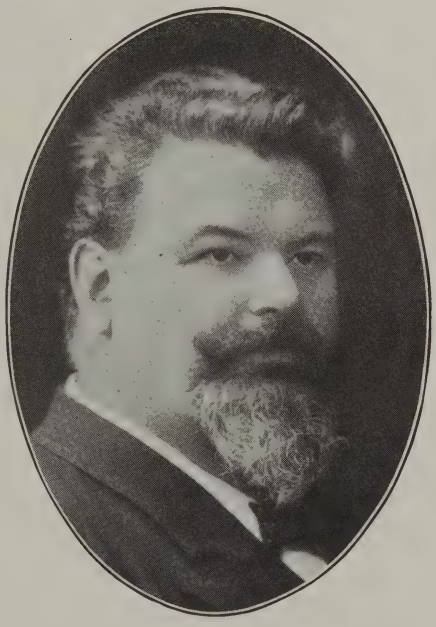
This is, of course, a matter of technic and one that takes some years for some students to master. Some less persistent ones never acquire it. In these days any one who hopes to achieve success needs an intensity of tone which will carry to the most re-

mote corners of the largest auditoriums. Thibaud has a marvelously fine bow technic and his tone is correspondingly great.

Over ambition has ruined many a fine violinist. Why do you seek to play the Mendelssohn Concerto when you have only the ability to play a few of the simple pieces of Dancla? It is far better to develop some very simple piece to the utmost of your technical and artistic capacity than to strive after some great work far beyond your reach. Fritz Kreisler, master that he is, does not hesitate to play very simple pieces—but, BUT—how does he play them? Anyone who has heard him play the Dvorak Humoresque must realize that he has spent hours and hours in perfecting it. Each tone is perfect. This, then, should be the goal of every student, and the one who is so short-sighted that he can not see it, must realize that he is traveling down the hill and not up to Parnassus. —*Etude.*

Karl Halir, Bohemian Violinist

KARL HALIR was born at Hohenelbe in Bohemia in 1859, and was one of the many successful students at the Conservatory of Prague. Later he went to Berlin to study under Joachim, with whom he was intimately associated for many years. On leaving the Hoch-Schule Halir held the post of concertmeister in the Bilse orchestra in Berlin, and also filled a similar role at Königsberg and Mannheim, after which he went to Italy, where he spent several years in further study. The then reigning prince of Saxe-Weimar appointed him leader of his famous orchestra, and in the pretty town of Weimar he spent a delightful time until he was offered and accepted the concertmeistership of the Hof-Kapelle at Berlin. On the death of de Ahna, Halir obtained the vacant professorship at the Hoche-Schule. In 1896 he toured in America, and on his return succeeded Kruse as second violin in the Joachim quartet, in which capacity he was perhaps best known to the English public. He also formed a quartet of his own in conjunction with Messrs. Exner, Müller and Dechert, and the party achieved considerable renown on the continent.



KARL HALIR

As a soloist, Halir was remarkable for the finish and purity of his playing, and as a teacher he was greatly beloved by a large circle of pupils, owing to the generous interest he took in their welfare. He died in 1912.—ꟾꟾꟾ—

Music is a thing of the heart and head, and must be in the heart before it can find expression.

A Review of Violinistic Conditions

BY OVIDE MUSIN

IN glancing over the growth in the field of music which has taken place in this country since the landing of the Pilgrim Fathers, nearly three hundred years ago, we should find great advancement, considering the length of time which has elapsed and the vast sums of money spent on music of late years. In some of the branches, and from the commercial point of view, we do find that such is the case. Americans are great lovers of music, and an astonishing amount of natural talent is continually manifesting itself, irrespective of nationality; but in certain respects the development might have been greater had America followed the example furnished by several European countries, which about eighty years ago founded government music schools, and where for hundreds of years previous to this the art and science of music and instrument making were fostered by the church, rulers and the nobility.

While the purpose of this article is not to criticise, I trust a few comments on some of the other causes which I believe have retarded the development of native musicians—violinists in particular—may not come amiss, notwithstanding the fact that we could mention the names of several who have reached a high plane without going abroad.

Just as the Puritan beliefs have been a great moral force, "the leaven which has leavened the whole lump" of national character, so must the Puritan religion which frowned on music have exerted for a time a powerful influence in checking the development of music as an art and its being chosen as a profession. Aside from hymns sung in the congregation, music in the early days was considered a wile of the evil one, and musicians inferior creatures. Learning was otherwise promoted and endowed by government and private wealth, and as time went on and European artistic influence crept in, organs were installed in the churches and piano playing became an accomplishment in the education of young ladies, and eventually New Englanders took the foremost rank in regard to singing and oratorio societies.

With the advent of opera came musicians of different nationalities whose influence has been great in the musical uplift. European stars (singers, pianists, violinists and others—the cream of Europe, in fact), who have appeared here season after season for many years, have gradually awakened artistic aspiration and emulation throughout the length and breadth of the land. Real appreciation is beginning; but only musicians and artists who have done the work know from personal experience what it means to become one, and in order to supply an artist with an audience of connoisseurs the study of music in this country should be taken much more seriously by people in general.

An idea exists here that one who accepts financial aid in getting a musical education is more or less an object of charity, and that any one who respects himself will get it somehow by his own efforts, perhaps at odd moments taken from some other occupation whereby a little money may be made to enable him to pay for instruction. The fact is that to become an expert in any profession requires concentration and ample time. Violinists need to begin very young, the younger the better, and for

the mastery of their instrument requires years of constant daily training for the development of the functions of the fingers, wrist and arms, and for the technic and control of the bow, besides the study of music as a science, indispensable to an artist or connoisseur.

This question is regarded and treated differently in certain European countries where governments have taken it in charge, founding royal and national conservatories of music (on a plane similar to their universities), in which students are given the best instruction in all branches free of cost, the rules and regulations being most strict and the requirements the highest, and every one is obliged to "toe the mark." The object is not to make money, but art for art's sake, the nation esteeming itself amply rewarded or repaid by the freer and wider diffusion of musical knowledge and culture and the honors gained by its proteges throughout the world, its singers, instrumentalists, composers and directors of opera and orchestra. The Belgian royal conservatories (four in number, the first to be established being that at Liege) are so managed that while between professor and pupil the question of money is not permissible (the government being responsible for the salaries, pensions, buildings, equipment and maintenance, prizes and diplomas—everything essential, in fact), still these institutions are partially self-supporting by means of the orchestral and chamber concerts, oratorios and recitals given by the faculty, laureates of the conservatory and eminent soloists. Their point of view and the way these institutions are conducted and managed, and the results obtained might well be investigated for the benefit of Americans who have been and are still handicapped by the lack of such institutions in their own country.

Another disadvantage which afflicts the prospect of many in this country who are naturally gifted for a career is that school and college come first in consideration, instead of making general education supplemental to the dominating artistic tendency. Early training in playing an instrument may be pursued in connection with a common school education, but after that, and as young as possible, the prospective artist should be enabled to specialize according to his bent. One who has an artistic mind is not likely to neglect the languages, histories, poets and philosophers, and time will be found for general knowledge during the unfolding of the artistic powers.

Teaching of singing and sight reading in the public schools is good as far as it goes, but enough time cannot be given to it to make it sufficiently effective. It would be better were the money now expended in music teaching in the public schools be concentrated in a few public music schools for such children as have the disposition for music.

An important point for consideration is that of choosing competent teachers from the very start, so that time will not be wasted by having later on to correct wrong methods and habits. There is a scientific reason why a violinist who learns to play with a correct position will have more ease, control and endurance than one who has a bad position in playing, and the proper way of holding and using the bow will produce a much better quality of tone. Scales wrongly fingered will produce faulty intonation, but properly fingered and practiced will always be in tune. The fundamentals of violin playing are too often neglected. Violinists come to me from all parts of the country who say they have been through all the studies and exercises of such masters as Kreutzer, Fiorillo and Rode; but when I ask them to play one of them they are not able to do so. And it is the same with the scales. If I ask them to play one they are not able

to do so, although a great virtuoso may at once be recognized by his playing of a scale.

This general superficiality is due to the fact that the master violinists' interpretation of their studies and exercises is not sufficiently understood. This knowledge (together with that of the way the classical composers for violin, both ancient and modern, intended their works to be rendered) is too limited. It was handed down by these masters to their disciples and their pupils, who have respected the traditions and methods which form the standard by which an artist must be judged.

The works of Corelli, Tartini, Vivaldi, Locatelli, Vitali, Campagnoli, Viotti, Paganini, Stamitz, Spohr, Kreutzer, Rode, Fiorillo, Baillot, De Beriot, Lambert, Massart, Leonard and others, master violinists together with those of the composers Bach, Beethoven, Mozart and Handel, which formed the basis of the studies and repertory of all of my pupils in Europe, and as far as possible in this country, are indispensable to the formation of technic, taste and style.

One thing which should be avoided as far as possible is the custom of playing in public before one is properly prepared. The Royal and National Conservatories of Belgium and France prohibit all students who are not laureates from appearing in public, and from teaching without special permission from the director.

A fever for technical display tends to turn violin playing from its true mission, namely, that of rendering in correct tempo and style the meaning and feeling of the composer. The desire to play rapidly, to make a lot of notes as quickly as possible, can but be detrimental to the composition as a whole. While too much attention cannot be given to the technic of the left hand (when this is the means to the end, i. e., interpretation, and not digital acrobatics), more attention should be given to the control and manner of using the bow. The left hand is only the workman, the mechanic; but the bow enables the artist to give polish to the technic, color to the interpretation and the inspiration of the moment to find expression. Progress should be uniform in technic, taste, style and musical comprehension, all of which should be kept in mind until mastered.

The aim of every young aspiring violinist ought to be to excel by serious work, diligence and unflagging energy. Speaking of excelling reminds me of an ancient Arab fable, which may be applied to any profession, but more especially to the arts.

A stork, strutting one day on the bank of a pool, said to himself: "How prodigal Nature has been to me! I can run, I can swim and I can fly; if I am tired of swimming I take a walk. If tired of walking or running I fly, just as my fancy directs." An old serpent who overheard him, said: "Don't boast so much, my friend. You cannot run like a stag, you cannot swim like a trout and you cannot fly like a hawk."

The ideal and necessary point in order to shine is to excel in some one thing.

Variations in Bridges

Both violins and 'cellos are a different shape in the summer from what they are in winter. Oh, you would not notice it! But in summer the strings draw the violin so that it arches a little more; that makes it shorter; the neck is drawn down and the consequence is that a higher bridge has to be put under the strings to take up the "slack." Violinists have a summer bridge and a winter bridge, but 'cellists have three, one for summer, one for winter, and one for the seasons between. And the winter one is fully half an inch lower than the summer one.

Editorial Bric-a-Brac

THE NEW YEAR has opened with a general depression in the commercial world of America. At such times it is considered that the luxuries of life feel this depression the most; that money will not be spent in those lines which are outside the pale of a happy existence.

The fact that the violin industry and violin profession of America has not felt this depression—at least not to the extent the other industries have, goes to show that music in America is no longer considered as only a luxury.

Situated as we are with our fingers on the pulse of Violin and Orchestral World, we feel nothing but encouragement from the conditions of the violin industry and profession. True, a few of the firms are curtailing their business; but the majority of the better houses and individual makers find that as a whole conditions are even more healthy than last season. Sometimes we have thought that the sale of expensive violins has somewhat decreased; and that proportionately the sale of well-made American violins has increased. The news of the sale of a number of old Cremonas or French instruments has come to us, and taking the country as a whole, we cannot see as great a falling off in this line as the conditions of the commercial world might warrant.

But the sale of the well made modern violins—not the $50 student violin, but the better one used by the hundreds of American professional violinists, *that* sale marks the great advance in the violinistic world during the past year. And could any fact demonstrate with greater certainty that the American maker is coming to his own? He has earned this prestige by intelligent experimenting and continued struggle, by courageous work, often without encouragement or financial aid, against the inherited worship of the Old Masters. This fetish has come to be recognized as such, and as such still continues. The modern maker himself recognizes it by copying the old masterpieces as closely as he can. But *tone* is becoming more and more the measure of value. In other words, the musical value of a violin, the qualities and volume of its tone will more and more supersede its value as an antiquity in the eyes of the musician. And that all of us, the promoters of the new as well as devotees of the old agree that even when measured by tone value there are some old Cremona violins which excel all.

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CREMONA will, in all probability, have an opportunity of reviving its "lost art," if money and civic pride are all that are necessary toward the discovery of those "secrets" which the worshippers of old instruments are fond of attributing to the old Italian makers. A wealthy gentleman of that city has announced his intention of leaving the greater part of his fortune for the encouragement of violin making in his city, with large money prizes to be awarded to those makers who show the highest degree of ability in the making of a violin.

Weak as is our faith in the so-called "lost art," we are glad that the pride of Cremona, and the fame of its makers

are to receive so fitting and practical a tribute by the hands of one of its own citizens. The home of the Amatis, Stradivarius and the Guarneri has an atmosphere unique among all the cities of the universe. With no other art is the name of a city so inseparably interwoven as is the name of Cremona with the art of violin making. And we doubt much if any single city can be named, apart from Bethany itself, that has brought more joy and inspiration to the human race than this little Lombard city where the masters lived.

Money can make many things, but it cannot make a work of art. A fine violin is more than a musical instrument with wonderful powers for human expression. A fine violin is a work of art, like a beautiful painting, to be regarded with joy and reverence, and cherished as one of the most exquisite expressions of God-endowed human handicraft. Hence, while we rejoice that Cremona is to have opportunities for new laurels, we doubt much the efficacy of the plan, as far as producing better, or even as good violins, as are now made in cities other than Cremona.

———♮♮♮———

MUSIC hath charms. Let the discouraged violin student remember this, when all else seems scarce worth while. He may not become a Ysaye or an Elman, but should he practice diligently and, in later years, find himself, through untoward circumstance, before a bar of justice, his studies may be turned to good account, if history e'er repeats itself, as sages say.

There was deep silence in a Chicago court. The judge leaned back in his swivel chair, and looked out of the window at the dry leaves rattling on the roof next door. Then a violin spoke plaintively. The prisoner at the bar leaned his cheek tenderly on the instrument held by his outstretched arm. His eyes closed and his body swayed slightly as he drew the bow across the strings. "My Wild Irish Rose" had been the court's request. The melody was quaint and soft. The judge's lips moved without a sound as he fitted the words to the old air.

The melody ended. The judge turned slowly from the window. He gazed again at the figure of a man who stood before him with bowed head, holding the violin like a child, cradled in his arms. "It isn't an Irish name you bear," said the judge slowly, referring to the record, "but you surely play that as if you were born in County Mayo. Why did you steal that violin?"

"Judge—I—just borrowed it," said the culprit, fondling the instrument. "It has the sweetest tone in all the world."

"Never borrow it again without permission," said the court. "You are discharged."

Music hath charms. Let us get back to our Kreutzer.

———♮♮♮———

OF THE many claims that art has made upon science in recent years, one of the most typical examples is reported from surgical circles in Munich, where a highly successful operation has been carried out upon a violinist. It appears that the musician, after some very difficult technical exercises, developed a pain in the little finger of the left hand, which increased to such an extent that he was prevented from playing. A surgical examination disclosed that a very serious and dangerous swelling of the joint had set in, to assuage which all ordinary attempts proved of no avail. Hereupon, Professor Goebell resolved to follow the plan, first attempted by Professor Lexer, of removing the diseased joint and substituting a sound one, taken from the patient's toe. Choosing the middle joint of the second toe of the left foot as being in size and form the most

suitable substitute, the professor performed the operation with such success that the violinist was able, after two months, to recommence his playing and, a few days later, to make his appearance in a concert.

♮ ♮ ♮

EUGEN YSAYE is evidently not of one mind with the European critics of music in American life. He recently gave utterance to the following views:

"Today the American reserves a large part of his activity to 'the things of thought, the things of art.' I can only explain it by the fact that each year the greatest virtuosos, singers, dramatic and lyric actors, lecturers, etc., cross the Atlantic to bring to the New World the best of our productions, the best of our esthetic culture. The lovers of art there desire the most beautiful works; they understand them, they applaud them. The general progress of the United States is on the same plane as our own, and from an intellectual and artistic standpoint we have nothing to make them envious."

♮ ♮ ♮

THE advent of women into the musical field as teachers, soloists, artists and composers, has become an accepted fact. Maybe the most recent departure is that of women in orchestras. This comparatively new phase has been well described by the editor of New Music Review as follows:

"Mr. George H. Shapiro as long ago as December, 1912, gave it as his opinion that women players of stringed instruments were a necessity in an orchestra of the first class. On November 16, 1913, the Shapiro Symphony Orchestra gave the first of a series of concerts in London, and there were twenty-five female players of strings. We are also informed that Sir Henry Wood has six or seven women in his orchestra.

"There were women in Colonne's orchestra long before Mr. Shapiro claimed that he was the first to recognize 'the artistic rights of women' in connection with the orchestra. In the little pamphlet, 'Trente ans de Concerts' (1873-1903), published in 1903 by the management of the Colonne Concerts, we note among the twenty-two first violins four women; there were four among the seventeen second violins; one viola out of thirteen violas, and the two harpists were women. Were there not women in the orchestra of the Moody-Manners company? Was there not once a female oboist in the orchestra of the Carl Rosa organization?

"Our old friend, Miss Ethel Smyth, who now signs herself 'Ethel Smyth, Mus. Doc.,' found that there was a new 'quality of sound' in Mr. Shapiro's orchestra, the strings of which were equally divided betwen men and women. She reminds the world that 'delicacy of nerve and spiritual intensity are the twin parents of tone and muscle has nothing to do with it.' She quotes Brahms as saying: 'What a bore that the person who plays my violin concerto best should be a woman!' He referred, Miss Smyth says, to Marie Soldat.

"And when and to whom did Brahms make this speech? As a matter of fact Brahms admired greatly the young violinist's talent, recommended her to Joachim and others, and when she played the concerto for the first time in Vienna (March 8, 1885), he cried out joyfully from the gallery: 'Isn't the little Soldat a trump? (Ein ganzer Kerl?) Isn't she a match for ten men? Who will play it better?" (See 'Johannes Brahms,' by Max Kalbeck, vol. III, page 158.)

"Miss Smyth believes in women fiddlers in the orchestra, because 'in spiritual regions, as she is just beginning to suspect, woman, perhaps, digs deeper than man.' 'This new glow, this

finish and smoothness, this blend of sensuous charm and rhythmic energy . . . what is it but the "feeling" of woman blending as it should with that of man?' And she adds that she would not go across the street to hear Mendelssohn's violin concerto played even by Kreisler, 'for one knows exactly what will happen, a thrice told tale admirably related in the traditional style.' But when she heard the young Russian violinist, Lena Kontorovitch, and marked her 'easy, dreamy, rich rendering,' it was as if she had never heard the music before. 'The great idea of a master cast in a new mold by a gifted woman.'

"There are one or two good female orchestras in this country. As a student in Berlin in the eighties we heard the traveling women's orchestra of Vienna. There was one in London, the 'Femina,' a few years ago. This is no new thing. The Duchess of Ferrara had her own orchestra, composed of women. Way back in the sixteenth century Count Baldassare Castiglione put into the mouth of the Lord Julian, at the Court of Urbino, this speech: 'Since I may fashion this woman after my mind, I will not only have her not to practice these manly exercises so sturdy and boisterous, but also even those that are meet for a woman. I will have her to do them with heedfulness and with the soft mildness that we have said is comely for her. And therefore in dancing I would not see her use too swift and violent tricks, nor yet in singing or playing upon instruments those hard and often diversions that declare more cunning than sweetness. Likewise the instruments of music which she useth (in mine opinion) ought to be fit for this purpose. Imagine with yourself what an unsightly matter it were to see a woman play upon a tabor or drum, or blow in a flute or trumpet, or any like instrument, and this because the boisterousness of them doth both cover and take away that sweet mildness which setteth so forth every deed that a woman doeth.'

"Madame Hope Squire and Mr. Frank Merrick, pianists, gave a concert in Manchester (Eng.) late in November, and the program contained this information: 'The concert-givers feel that there is so much difficulty in listening to unfamiliar music with an absolutely open mind that they are venturing on the experiment of withholding the names of the composers whose works are presented this evening, not with any idea of mystifying the listeners, but in order to give the music greater freedom to make its own appeal.' There is something in this idea, although the idea itself is not wholly new. We believe that a good many years ago a pianist in Boston tried the experiment. We all remember the trick Berlioz played with his 'Childhood of Christ,' attributing it to an ancient composer. For once his music won immediate praise.

"In connection with this subject we note with pleasure the attitude taken by certain critics toward Debussy's suite 'Printemps.' They rejoice in the fact that his style is now more 'normal' and simpler. This suite was written in 1886 and sent as one of his envois from Rome, but it was published in an arrangement for the pianoforte (four hands). Not long ago Debussy revised it, and the first performance as an orchestral piece was at Paris last April."

Quite Enough

"Oh, sir, will you please come at once. There's three brutes jumping on the poor violinist who lives upstairs."

"Is he a big violinist?" queried the old gentleman calmly.

"No, no, sir; quite a little man. Oh, come at once or it will be too late!"

"I don't see why I should interfere," replied the old gentleman. "If he's a small man, the three men don't need any help."



Who's Who and Why

Humans and Violins

HUMAN beings are very much like violins. There is a pitch of normal fitness and cheerfulness to which they should be tuned, and from which they constantly become flattened or sharpened by the conditions of life. Some improve with age; all suffer if abused or neglected. Most people are quite ordinary, many are obviously inferior, and some are worthless shams, corresponding to "faked" German factory fiddles. Sometimes we find a beautiful nature, strong, sensitive, and sympathetic, of which a fitting symbol is a genuine Cremona violin, with its keen sweetness and mellow depths of tone. A good violin will not utter its best to an unskilled player, while a master hand can draw unexpected beauty from even the poorest instrument. So it is in life. Many jarring discords are caused by ignorant blundering; many sweet strains come from strange sources in response to an understanding touch. And when noble music is played upon the violin by a great artist! So, upon human hearts, does Fate—that consummate musician—play wonderful harmony of faith, hope, and charity; and phrases of love, sweeter and more haunting than any "heard melody" in the sphere of sound.—*Musical Herald.*

BOSTON

ALL indications point to the fact that this is the most successful musical season we have ever had in Boston. Concerts, recitals, operas, etc. have kept the music lovers busy, often times to the neglect of perhaps more important things. The Symphony Orchestra has produced a number of new compositions by European composers. Some of these works show promise of greater works in the future, while others are written in a conventional style and show evidence of cribbing from other composers.

Fritz-Kreisler, who seems to be the greatest favorite here, has made three appearances and has filled the auditoriums to their utmost capacity. At one of his concerts, it was the universal opinion that he had never played as well before. He showed marvelous technique and musicianship and his violin is a superb instrument. A new violinist from Hungary, Robt. Pollack, played at Steinert Hall on December 10. He is a very fine violinist. He has fine technique and a large, broad tone. His musicianship is beyond question and he impressed the audience very favorably.

On December 6th, Miss Kathlene Parlow gave a joint recital with Withelm Bachaus, the pianoist. Steinert Hall was filled to its seating capacity and the audience was very appreciative of the work of these two sterling artists. Miss Parlow and Mr. Bachaus played Grieg's Sonata in C minor in a manner that called for unstinted and hearty appreciation of the great art and accomplishments of the two players. Miss Parlow played eight pieces besides encores. I hardly think there is a lady violinist before the public today who has such a large tone as Miss

Parlow in fact, with the exception of Ysaye, I hardly think there is a violin player today before the public who is Miss Parlow's superior in breadth of tone and musicianly feeling. In five or six years from now, when her playing is fully matured, I believe she will excel them all. I had the pleasure of examining her Jos. Guarnerius violin and was surprised to find that it was a small violin. I judged from its enormous power that it was a full-sized instrument. It measures thirteen and three-quarters in length and only seven and twenty-nine thirty seconds across the lower bout. It is covered with a most beautiful, brilliant light orange varnish. I think this violin is by far the largest toned and most powerful Guarneri I have ever heard, although it is not quite so mellow as that of some others I have heard.

Miss Beatrice Harrison, a young Englishwoman, made her first appearance here at Jordan Hall on the afternoon of December 18th. This young lady is already ranked among the few great violinists of the day. Her stage personality adds materially to the pleasant impression she makes. She plays without effort and without mannerisms. She has a singular beauty of tone and displays musicianly intelligence. Jacques Thiband, the French violinist, and Harold Bauer will appear at Symphony Hall on Sunday afternoon, December 28th. Mr. Thiband has not appeared here for some years those who heard him play then are curious to know whether he has developed into the fine player which they said he would.

I have examined the finger tips of Ysaye, Kreisler, Elman, Miss Parlow, and of several other eminent violinists and in no instance have I found any signs of hardening of the skin of the finger tips. In all of the cases I examined the skin is thickened, but is soft and flexible and the tissue underneath the skin is enlarged and forms a soft cushion, elastic and resilient. These artists evidently have taken care of their finger tips and will allow no thickened skin or callouses to form.

HARVARD.

DRESDEN

A new violinist, Magda Weil of the Sevcik School, has to be noticed as an uncommonly gifted virtuoso and a musician. Thoroughly unheralded she was a surprise to everybody. The critics unanimously lauded her as a future artist of great significance. She played Bach (exquisitely) Goldmark concerto and soli by Saint-Saens and Hubay. Miss Weil was ably assisted by the well known pianist, Sandor Vas, who introduced a new "Polish Suite" by Brzezinski. It is a temperamental composition of more than passing value.

At the opera "Tannhauser" was presented for the 500th time, with quite new decorations and stage-setting of glorious effect. The opera had been restudied under von Schuch's unequaled lead and made in its present shape a sensation. The last act was given in its original setting, such as sketched by Wagner and given under his own direction at its first appearance here in the year 1845, differing from its later form in the way that at the close the death of Elisabeth is announced merely by the distant sound of a knell and the shine of torches in the procession, that winds its way up to the Castle hill. The bier is not borne on to the stage and Tannhauser expires at the wayside cross. The alternation into its present shape was made by Wagner two years later, 1847. At the close an applause, defying description, broke out and the singers and Conductor von Schuch were recalled numberless times.

Adrian Rappoldi, the exquisite violinist, and Richard Burmeister, equally well known as a pianist, gave a joint Beethoven sonata evening which gave great satisfaction. They played three

sonatas, op. 12 No. 3, op. 24, and op. 30 No. 2.

Another violinist, Catharina Bosch, was also heard here for the first time. She did very well. In conjunction with Julius Weismann she introduced a novel work by the latter (J. Weismann), a sonata in F sharp minor op. 47. It displays no original traits, but was well presented by both players.

At Roth's Musical Salon two new chambermusic works by the young Berlin composer, Max Trapp, were given a hearing. They add favorably to his first opus, presented here two years ago. The works are in MSS. (opus 4, a quartet, and opus 5, a sonata for 'cello and pianoforte). Louis van Laar (violin), G. Kutschka (viola), Marix Loenvensohn ('cello) and Max Trapp (piano) were the successful performers. The 'cellist is a splendid musician and a virtuoso on his instrument. The composer is sure of making a career as a creative musician. He is, as yet, very young and full of idealism and ambition and lofty aims.

A. INGMAN.

RECITAL BY RANDOLPH AND HULSTEIJN

Joan C. Van Hulsteijn, violinist, and Harold Randolph, director of Peabody Conservatory of Music, gave a musicianly interpretation of a program of splendid quality in the sixth Artist Recital on December 5. Mr. Randolph particularly pleased with his piano work in Mendelssohn's "Rondo Capricioso," and in the Chopin "Scherzo" he earned a full measure of discriminating applause. Mr. van Hulsteijn proved his artistic seriousness and his playing held its usual finesse and was thoroughly appreciated.

CONCERT BY BORNSCHEIN QUARTET

At the memorial services of the Elks on December 7 in Baltimore, Md., a string quartet, comprising Theodor Hemberger, Franz C. Bornschein, Charles H. Bochau and Alfred Furthmaier, played the *Andante Cantabile* from Tschaikowsky's op. 11 and the slow movement from the Godard Quartet.

ST. LOUIS



RMA SYDEL, American violinist, was the soloist with the St. Louis Symphony Orchestra at their first concert of the season, playing the Lalo "Symphonie Espagnole." Miss Seydel's playing was such as to arouse great enthusiasm and bring a double encore. Her technic equipment is adequate, her tone good and her interpretative ability excellent. Her performance was altogether brilliant.

BROOKLYN, N. Y.

CONCERT BY FLONZALEYS



HE Flonzaley String Quartet gave a program of marked interest at the Brooklyn Institute of Arts and Sciences on December 7. Schubert's Quartet in D Minor, the new Emanuel Moor Suite for Violin and 'cello, played by Alfred Pochon, second violin, and Iwan D'Archambeau, 'cello, and Haydn's Quartet in D Major were the offerings. This celebrated quartet was in its best form and the warm recepiton tendered the players was a testimony to the growing popularity of chamber music in Brooklyn.

SALT LAKE CITY

The Gustav Schuster School of Music presented fifteen of their pupils in a musical last Sunday evening at the Third Ward Chapel. All those taking part made most commendable efforts to perform the tasks allotted to them, reflecting much credit on their teacher. John Rosell, an advanced pupil and assistant teacher, played Musin's "Mazurka de Concert," displaying good temperament and an intelligent understanding of the author's ideas. The

Rosell String Trio, comprised of John Rosell, violin; Willis Woodbury, 'cello, and Edwin Florin, piano, made a splendid finale to the program by playing "Nevin's Rosary."

ALBIN STEINDEL SOLOIST

Albin Steindel, one of the first violins of the orchestra, made his first appearance with the Chicago Symphony orchestra as a soloist, choosing the Bruch "Concerto" for violin, No. 2, in D Minor.

SIX CONCERTS BY ZUKOWSKY TRIO

The Zukowsky Trio under the leadership of Alexander Zukowsky, began a series of six chamber concerts at the Chicago Little Theater on Sunday evening, December 14. Others will be given January 4, January 18, February 22, March 8, and March 23 at 7:30 p. m. The programs will be of an unusual and exceptionally interesting nature suitable to the setting which the Little Theater affords and the personnel of the trio—Alexander Zukowsky violin; Mae Doelling, piano; Theodore Du Moulin, 'cello. The Little Theater is a particularly appropriate place for chamber music and all Chicago music lovers should welcome the opportunity of hearing this trio in programs of a very high order at moderate prices.

KORTSCHAK PLAYS WITH MADRIGAL CLUB

The Chicago Madrigal club opened its thirteenth season with a well attended concert in the Fine Arts theater, receiving valuable contributions from Hugo Kortschak of the Chicago Symphony orchestra as assisting violinist.

Mr. Kortschak chose the "Sarabande and Tambourine" of Leclair, Bach's "Air on G String," and a brilliant series of variations, Tartini-Kreisler. In the Bach selection Mr. Kortschak finds ample room for a portrayal of the sincere artist spirit, without which no performance, however flawless technically, can impress. An exquisite tone and a beautiful appreciation of the composer's feeling he showed. This and the delicate moments of the variations were among the most enjoyable parts of the program. His second offering was of Hungarian airs by Ernst, introducing a remarkable two string cadenza. He was cordially received and forced to give encores.

KREISLER RECEIVES AN OVATION

The greatest demonstration of approval that Fritz Kriesler, the Austrian violinist, has ever had in Chicago, was tendered to him recently at his recital in Orchestra Hall. Mr. Kreisler has always been recognized among musicians as one of the foremost exponents of his art in the world, but the Chicago general public has been slow to realize his many musicianly qualities. At the close of this recital, however, the audience rose in a body and with cries of bravo and other exclamations of delight and admiration, recalled him many times.

Mr. Kreisler presented a program which contained the entire Suite in E Major by J. S. Bach, a group of eighteenth century classics, by Friedeman Bach, Corelli, Porpora, Couperin, Cartier and Tartini, adapted and rearranged by himself and a set of four selections by Gluck, Schumann, Schubert and Mozart. For the last division he played a "Canzonetta Indienne" by Dvorak and three Paganini caprices.

CHICAGO QUARTET PLAYS UNKNOWN COMPOSITIONS

Two almost unknown compositions were offered by the Chicago String quartet, giving the second of the season's concerts under the auspices of the Chicago Chamber Music society in the foyer of Orchestra hall. Except for a few passing moments there is no

particular reason why they should not remain unknown.

The first of the compositions, in order of presentation, was a quartet in G minor by Richard Barth, opening with an allegro movement of varied development and quite unapparent importance. The adagio brings to hearing a pleasing melody, and with it something approaching contiguity, but only the succeeding intermezzo, introducing a quaint song in 3-4 time, given largely to Mr. Weisbach, impresses favorably.

There is more in favor of the quartet in E flat major, written something over a century ago by Carl Von Dittersdorf. As might be expected, it clings more closely to formal pattern and at the same time has a great deal more of genuine melody, begining with a humorous little air, again given to the first violin, and suggested occasionally in the later movements. The andante in particular pleases.

KORTSCHAK PLAYS NOREN CONCERTO

Mr. Stock presented to his patrons the symphonic poem, "The Siren," by Reinhold Gière, and the violin concerto, op. 38, in A Minor, by Heinrich G. Noren, at a recent concert, both of which were new to Americans and in the latter piece, Hugo Kortschak, the second concert master of the orchestra, performed the solo part with great distinction.

Noren's violin concerto is a most acceptable addition to the literature of modern concerti for this instrument. It is scored somewhat heavily, but the themes have a wholesome German nucleus, they are developed with exhaustive musical acumen and the solo is grateful and melodious, while its technical complexities are not so obvious that they obscure the musical beauties of the work.

Hugo Kortschak played the concerto in exemplary fashion and made an artistic hit with it.

He was constrained to respond to the frequent recalls with a Bach piece.

KRONOLD PLAYS AT MERIDEN

Hans Kronold, the New York 'cellist, was the feature of the Ladies' Night entertainment of the Colonial Club, of Meriden, Conn., on December 4. Mr. Kronold was assisted by Pearl M. Jackson, soprano; Edgar L. Brown, baritone, and Julia Rogers Beach, reader.

MISS RAE BALL AT PROVIDENCE

Rae Elinor Ball, violinist, played in Keith's Theater, Providence, R. I., on December 10 before an audience composed exclusively of music students and musicians. The youthful artist charmed her auditors by her interpretation of a Celtic theme of her own entitled "An Irish Fantasie," and displayed the qualities of a virtuoso in her reading of the Tschaikowsky Concerto. Her playing was greatly enhanced by the able accompaniment of Mme. Avis Bliven Charbonnel at the piano.

TOLLEFSEN PUPILS IN RECITAL

The pupils of Carl H. Tollefsen were heard in a violin recital December 9 at Memorial Hall, Brooklyn, assisted by Henrietta Hurwitt, pianist.

The pupils who demonstrated the efficacy of Mr. Tollefsen's training were Flora Rincones, Dorothy Grundy, William S. Burns, Robert E. Collyer, Ana G. Mitchell, Martha Musaus, Arthur Root, Anita Palmer, Mercedita Wagner, Arvid Vik, Elling M. Hagen and Boswell L. Thompson.

DEBUT OF PHILADELPHIA VIOLINIST

AN interesting event in Philadelphia musical circles was the début of Albert Cornfeld, the young American violinist, before a large audience at the Academy of Music. Mr. Cornfeld was born in Philadelphia, in 1895, and studied

about six years in his home city. He then studied at the Royal Conservatory and Meister School of Vienna, including two years under the famous technician, Ottokar Sevcik.

Mr. Cornfeld played the Goldmark's Suite in E Major, for violin and piano; Vieuxtemps E Major Concerto; Romance in F Major, Beethoven; Hungarian Dance, G Minor, No. 1; Brahms-Joachim Air, Goldmark; Walzer, No. 2, Weber-Burmester and, as a final demonstration of technical skill, the Moses Fantasie on the G string, of Paganini. Two encore numbers were given, Cui's "Danse Orientale" being exquisitely played after the Vieuxtemps concerto.

PAUL MEYER AT WITHERSPOON HALL

Paul Meyer, one of Philadelphia's most popular violinists, gave pleasure to a large audience in Witherspoon Hall during the month, when he presented a well-arranged program. Mr. Meyer has excellent command of his instrument, with beauty of tone and fluent execution.

COMBS CONSERVATORY VIOLINISTS PLAY

A musical event of interest was the sonata recital at the Combs Broad Street Conservatory of Music last Thursday evening by Virginia Snyder, pianist, and Clarence Cox, violinist, of the faculty, assisted by Paul Carpenter, violinist.

FIRST KNEISEL CONCERT

The Kneisel Quartet gave the first of its new series of three recitals in Witherspoon Hall with the usual success. Quartets by Mozart and Chadwick and a quintet by Franck in which the Kneisel players were ably assisted by Michael van Zadora, pianist, constituted the program.

SECOND CONCERT OF BOSTON SYMPHONY

The Boston Symphony Orchestra gave its second concert of the season at the Academy of Music, with Fritz Kreisler as soloist, devoting all of the time allotted to the purely orchestral part of the program to an interpretation of Mahler's Symphony in G Sharp Minor, No. 5, to which the audience listened attentively, evidently with enjoyment. Mr. Kreisler played the Brahms D Minor Concerto as he only can play it.

ANOTHER YOUNG PHILADELPHIA VIOLINIST

George Westby, a young violinist of Philadelphia, Pa., played with success in a concert recently given in that city under the auspices of the Norwegian Singing Society, of which he is a moving spirit.

LEIPSIG

An unusual number of new orchestral works are to be given at the Philharmonic, Herr Hans Winderstein conducting. They are a dramatic prelude and a violin concerto by F. Gernsheim, a fantasy for organ and orchestra by R. Stohr, a symphony entitled "Per Aspera ad Astra" by a Scharrer; an overture by R. Wetz; another by E. Boche, Georges Schumann's "Joys of Love," "Allotria," a tone-poem by K. Rorich, and three intermezzi by H. Schaub. Such a list speaks volumes for the activity of the younger generation of German composers, whom many overlook too easily.

PARLOW AND BACHAUS JOINT RECITAL

Kathleen Parlow and Wilhelm Bachaus joined forces in a recital at Æolian hall. Affairs of this nature generally lack the artistic balance and proportion of solo recitals, but the present was a commendable exception. The program follows: Sonata in C Minor, Grieg; Miss Parlow and Mr. Bachaus; "Chant Nègre," A. Walter Kramer; "Gavotte," Tor Aulin; "Valse," Tschaikowsky-Auer; "Præludium and Allegro," Pugnani-Kreisler, Miss Parlow; "Ballade in A Flat," "Studies: op. 10, No. 3, E Major, G Flat, op. 10, No. 5," and "Polonaise, op. 53, in A Flat," Chopin, Mr. Bachaus; "Nocturne," Hubay; "Hungarian

Dance," Brahms-Joachim; "Polonaise in A Major," Wieniawski, Miss Parlow; "Soirée de Vienne" and "I Heard a Streamlet Gushing," Schubert-Liszt; "Second Hungarian Rhapsody," Liszt, Mr. Bachaus.

ENGLISH 'CELLIST SOLOIST

Interest at a recent New York Philharmonic concert was centered chiefly upon Beatrice Harrison, the English 'cellist, of whom many complimentary things have been said by foreign judges, but who had not yet been judged in New York. The young woman created a decidedly pleasant impression by her performance of the C Major Concerto of Eugen d'Albert and was very liberally applauded.

It is surprising that d'Albert's Concerto is not more widely exploited by 'cellists, whose list of works in this form is neither too extensive nor too brilliant. For it is beautiful music, on the whole, poetic in content, warm in color and skilfully made even if not emphatically individual. Portions of it suggest Liszt. At all events it ranks far above its composer's latter-day output.

KREISLER AT CARNEGIE HALL

When Fritz Kreisler is at his best it is difficult indeed to report his performance adequately. In such a predicament does the reviewer of his second recital, given at Carnegie Hall, find himself.

Kreisler played the Mendelssohn E Minor concerto and his rendering of it is a lesson for every student of the violin; his ending to the first movement, too, should be written down and preserved, for it is quite proper to end the movemnt there and allow a happy audience to give vent to its feelings in applause.

Mr. Kreisler played his noblest in the Bach Adagio. There still are persons, some of them should know better, who will tell you that Bach is mechanical, that he is unemotional. To them should be recommended for enlightenment a Kreisler performance for this Adagio, or the Fantasy that precedes the great organ Fugue in G Minor.

There were, too, pieces by Sulzer, the violinist's own transcribing of miniatures from the works of Pugnani, Dittersdorf, Couperin and a thrilling Fugue in A by Tartini. After it he added as an extra his setting of Cartier's "La Chasse." A Mendelssohn "Song Without Words," the Kreisler arrangement of the slow movement of the Dvorak Sonatina, op. 100, which the violinist has named "Canzonetta Indienne," and his own "Tambourin Chinois" formed a final group, supplemented by his "Caprice Viennois," the Tartini Variations and the inevitable Dvorak "Humoreske."

RUSSIAN SYMPHONY OPENS SEASON

The Russian Symphony Orchestra, Modest Altschuler, conductor, gave the first concert of its New York season. Tschaikowsky's "Pathetique" Symphony was the *pièce de resistance*—though its performance was not of a type that stamped it so—while the new offerings were Sibelius's "Valse Romantique" and a Præludium by Armas Järnefelt, a Finnish composer.

WITEK PLAYS AT FORWARD'S HALL

Anton Witek, Boston Symphony concert-master, appeared on December 7 at the eleventh von Ende concert at Forward's Hall and aroused his audience to a high pitch of enthusiasm. Mr. Witek performed a difficult feat by playing the both melodious and ever-effective Mendelssohn Concerto, and following this by a rendition of the brilliant, energetic and very difficult Tschaikowsky essay in this form.

FIRST RECITAL BY YSAYE

Eugene Ysaye gave his first violin recital this season at Carnegie Hall Saturday afternoon, December 27. The program was as follows: Sonata in A

Major, Faure; Concerto No. 2 in D Minor, Bruch; Aria, Handel; Havanaise, Saint-Saens; Concerto No. 2 in D Minor, Wieniawski.

FIRST KNEISEL CONCERT

AT THE Studebaker Theater the Kneisel String Quartet gave its first concert of the season before a large audience. The Mozart Quartet in F Major, the Chadwick Quartet in D Minor and the Beethoven in F Minor, op. 95, made up the program. The Chadwick Quartet was the novelty of the day and its characteristic American themes and rhythms and its well written score achieved for it a pronounced success. The quartet is written in the regulation four movements and the *Scherzo,* the third movement, "Leggiero e Presto" was the most original of the four. The Kneisels were in very good form and played in their usual artistic manner.

RECITAL OF LUDWIG SCHMIDT

Ludwig Schmidt, a resident violinist, attracted a large audience at the Studebaker Theater. He was assisted by Miss Ida Mae Cameron, a soprano with a singularly sweet though extremely fragile voice.

The violinist gave as his principal offering the fourth concerto of Vieuxtemps, which has extensive opportunities for brilliant technic, and, in the andante movement, a grateful melody, sung in songful style by Mr. Schmidt's violin. He exhibited a sincere earnestness of purpose, unmarred by an excess of emotion and blessed generally with a precise accuracy.

SIX CHAMBER CONCERTS BY ARENS

The People's Symphony Club, under the direction of Franz X. Arens, announces its series of six chamber concerts at Cooper Union Hall, New York. The second chamber concert was held December 1 with the Kaufman Quartet, and proved distinctly acceptable to the audience. The third concert of the season will be with the Zoellner Quartet, January 5. Others of the series are with the Kneisel Quartet, the Barrère Ensemble and the Olive Mead Quartet.

SUNDAY CONCERT AT METROPOLITAN

The Sunday evening concert at the Metropolitan Opera House on December 21 proved to be one of the finest which that institution has offered in some time. The soloists were Fritz Kreisler, whose presence was largely responsible for a capacity audience, Anna Case, the young soprano, whose following grows from year to year; Paul Althouse, the tenor, and Dinh Gilly, the baritone.

Mr. Kreisler, through his superb art, actually succeeded in making the Second Wieniawski Concerto interesting, and through this intense musical feeling transformed the sentimental Romance into a movement of noble beauty. His group, in which he honored one of the Metropolitan's directors, Rawlins L. Cottenet, by playing his "Chanson Meditation," included also his own "Caprice Viennois" and the Tartini Variations. He was obliged not only to repeat the "Caprice Viennois" but to add at the close two extras, among them his charming "Liebesfreud."

CASLOVA IN RECITAL

Marie Caslova, the American violinist, who has appeared before the German public, made her first appearance before a New York audience in Æolian Hall. She played Wieniawski's D Minor Concerto; a Beethoven "Romance"; Semetana's "Aus der Heimat"; Tartini's "Devil's Trill"; the Tartini-Kreisler "Theme and Variations," as well as Kreisler's arrangement of Couperin's "Chanson Louis XIII" and Pugnani's "Præludium and Allegro."

Miss Caslova was sufficiently well received and in a number of ways justified the applause evoked by her performances.

Thibaud Arrives

Among the Christmas arrivals was Jacques Thibaud, the noted violinist. M. Thibaud made English and Continental tours during October and November. He made a favorable impression at his London recitals, playing in conjunction with Harold Bauer on one occasion. M. Thibaud was soloist at a concert of the Philharmonic Society in Paris.

Admirers among his countrymen speak of Thibaud and his art in terms of warm praise. The French violinist is tall and slender, and blessed with a plentitude of good looks. He is married, his wife being a daughter of Colonel Frankfort, a military officer.

The December engagements of the artist included concerts in Edinburgh, London, Lausanne, Geneva, Brussels and Luxembourg. Thibaud's first New York appearance will be in Æolian Hall, Monday afternoon, January 5, 1914. On the 21st of the same month he will appear in joint recital with Harold Bauer, and on February 7 he will make another individual appearance in New York.

Albin Steindel

Albin Steindel, who made his first appearance last month with the Chicago Symphony Orchestra, was born in 1893, at Munchen-Gladbach, Germany. He began playing the violin at the age of five years, and at seven years he made his first appearance in Stuttgart, where he played the E Major Concerto by Vieuxtemps. A year later he went on a concert tour through Europe with the Steindel Quartet, which consisted of his father and his two brothers—Max and Ferdinand. Mr. Albin Steindel, Sr., conducts a music school in Berlin, where the three Steindel brothers studied under their father's direction. Albin Steindel came to America in 1909. He toured this country with his uncle, Bruno Steindel, the first violoncellist of the Chicago Symphony Orchestra, and became a member of the Chicago Symphony Orchestra this season.

Alexander Bloch

One of the most successful débuts made by a young American artist recently was the recital at Æolian Hall, New York, given by Alexander Bloch. Mr. Bloch is a young violinist who has spent several years abroad in serious study, having worked under the famous Leopold von Auer for some time.

Last Summer he appeared in a number of concerts in Tiflis, in the Caucasus, where he played practically all the standard violin concertos with orchestral accompaniment at symphony concerts. His New York recital, as recorded in the columns of this journal, showed him a player of unquestionable gifts, of a serious turn of mind and possessor of a capable technical equipment.

Mr. Bloch is to give a Boston recital at Jordan Hall the middle of January, following this up with a tour of the South beginning in February. A second New York recital at Æolian Hall is planned for a date early in March, when the violinist will present an entirely different program from his début recital.

Amy Ahrens

Amy Ahrens, a violinist of promise, made a splendid impression in Memphis, Tenn., on December 9 in a recital given in the Nineteenth Century Club. Miss Ahrens began her studies with William Saxby, of Memphis, but recently has been studying abroad with Serati. She displayed a sure technic and brought out 100 per cent. volume in her tones in her playing of Dvorak's Concerto in A Minor and the Lalo "Symphonie Espagnole." Mrs. Ben Parker, a local soprano, assisted with Bishop's "Hear the Gentle Lark" and the "Entrance" song from "Madama Butterfly."

Edwin Grasse

Edwin Grasse, the blind violinist-composer, appeared in concert in Æolian Hall recently, presenting a program of varied interest made up almost entirely of his own compositions. He was assisted by L. Lorenzo Snuth, second violin; Joseph Kovarik, viola; Wilem Durieux, 'cello, and George Falkenstein, piano.

The opening number was a Quartet in D Minor, with the composer playing first violin. The composition evidenced much musical merit, especially the graceful minuet movement which delighted the audience. Then came three solo numbers for violin, Aria from the Concerto by Goldmark; Mr. Grasse's own arrangement of the Paganini Caprice in E Major, and the "Souvenir de Moscow" by Wieniawski, followed by Mr. Grasse's Sonata for 'Cello and Piano in E Minor, with the composer at the piano.

Most delightful of all were his three shorter compositions, "Im Ruderboat," in which was portrayed a day in a row boat on a mountain lake with accompaniment of song birds; a Polonaise in E Flat, and "Wellenspiel," a wave play suggested by wavelets striking the beach, the effect gained through the use of chromatic scales. So effective was the latter number it had to be repeated.

The audience accorded him a warm reception and in response to an encore Mr. Grasse gave another one of his compositions.

To Keep Your Music in Order

Musicians today have as much temperament as of old, even though in appearance the men can hardly be distinguished from brokers and the women look just like any other lady. Musicians have become orderly, at least about their music, and according to reports from many of them, they no longer turn their pieces into a cyclone when trying to find a certain "Ave Maria" or a "Chanson Triste" or a Chopin "Polonaise." They instead repair in a mannerly fashion to one of the new music cabinets designed by The Tindale Cabinet Company of 1 West 34th St., New York, to delight the soul of the systematic, and capable of winning the heart of the temperamental. These cunning devices gently attract them into systematic order and always they recognize their time-saving value. They—the cabinets—are practicable to the last degree, and are most attractive as pieces of furniture for the music room or studio. They come in a beautifully finished mahogany and in various dull finishes of oak. A catalogue can be had for the asking.

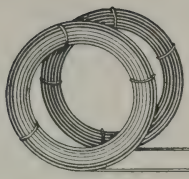
Editor THE VIOLINIST: I would like to call your attention to a little error in your October number. In speaking of the Zoellners you say "The Zoellner Quartette has the unique distinction of being the only string quartette in the world composed of a father and his three children."

It may be of interest to you to know that the Kipp String Quartette is composed of three young girls and their father, Frederic Kipp, all well known in Western musical circles. We have undertaken concert tours in the Northwest five different seasons. That they have been successful the enclosed list of testimonials will prove. We have given free educational concerts to over 175,000 school children and also concerts in the Indian schools, State hospitals, etc.

It was interesting to note the effect of music upon the insane at Fergus Falls. There are about 1,500 patients there and we gave three concerts.

At the first concert they were very restless; at the next less so, and during the last evening concert one could hear a pin drop in any part of the large hall.

WINIFRED KIPP.



Fiddle Strings

Ring Out the Old

Here are some fiddles, all tattered and torn,
All twisted and warped, and edges well worn;
The tone as hollow as a consumptive's voice;
There are plenty of these, if this is your choice.

And here are some others, both new and true,
(Not warped and splintered, and patched with glue,)
With a tone so resonant, crisp and pure!—
These are the instruments you should procure.

Yes, old fiddles and fools are here today,
But things will not always be this way;
New fiddles will come, and come to stay,
No matter what others may think or say.

—*L. P. Wildman.*

Returns from Europe

Mr. John Friedrich of the well-known house of John Friedrich and Bro., of New York, has returned from a most interesting trip to Europe. Venturing into his store recently, we found that what he called simply "a trip," had really amounted to a voyage of discovery, resulting in his bringing to our shores new treasures to be added to the already large collection of valuable violins, to be seen at 279 Fifth Avenue. Men go to Europe for various reasons and the enjoyment of the trips are in the words of all who come back, but we wonder whether there is not a transcendent joy in the visit of the violin maker in search of "Old Masters" that makes the pleasure trips of others "across the pond" something rather ordinary by comparison.

We have to thank Mr. Friedrich for a testimonial of his appreciation of another fine art in the way of a beautiful calendar bearing a dainty three-colored reproduction of William Thorne's celebrated picture, "The Prelude."

William Thorne, the creator of this ideal study, is both an artist and a musician, with a predilection for the violin. Such being the case, it is not surprising that we should see in this picture something of the ideality of music, as well as a suggestion of the simplicity, subtlety and strength that are characteristic of the violin.

It is easy to see that the fair artist in his picture has been affected by the strains evoked from her beloved instrument. Who shall tell the memories and the imaginations they have awakened? Truly there is much in this picture to arouse our imagination.

We do not know whether Mr. Friedrick intended these calendars for general distribution, but if we had not already been the recipient of one, we would take a chance on his generosity no matter how limited his supply may be and what rules and regulations may govern his parting with them.

Pleasing the Artist

Mr. H. R. Knopf, whose shop at 119 East 23rd St., is one of our regular havens of refuge when wearied by the noise and bustle of New York, is enjoying the satisfaction of having given real pleasure to several artists, through the medium of instruments from his hands now in their possession. A purchaser of a Knopf violin, Mr. Frank B. Rose of Waterford, Conn., recently wrote to Mr. Knopf the following: "The final test for your violin has been made, and we feel that we can safely say that yours is far

superior to any other violin that we have had the privilege of trying, and, as you know we have tried a great many, both old and new.

"Two of our friends each sent for violins, from which to make a selection; we have seen and heard them all, but none has equalled the 'Knopf.' We feel very fortunate that we were able to get such a fine instrument, and congratulate you for the superior violins of your making."

Timbre and Timber

"Timbre and Timber" is the title of an interesting little booklet being sent out by H. H. Wolcott, the practical violin maker of 126 Harrison St., De Kalb, Ill. The booklet contains a bright little treatise on violin tone as well as a brief history of the why and wherefore of Wolcott violins. A copy of this booklet will be sent to any address on request.

The Trinity Convenience

Few of us there are who have not at one time or another felt the portable music stand to be as much of a nuisance as a convenience. This, not because of the faults of the music stand itself, but because it was still another burden added to those of instrument, music, etc., which made the visiting musician take on the appearance of a department store delivery man.

To minimize the burdens of the nomadic musician the Trinity Music Stand Company of Providence, R. I., has devised, as the name implies, a three-in-one music stand, which combines in one parcel, music stand, case and folio. The Trinity Music Stand, on account of this convenience, as well as of its completeness and attractiveness, will be appreciated by both amateur and professional players of violins and other orchestral instruments.

Mr. Hall to Mr. Goss

We are glad to note the tendency of artists and teachers to give due praise to the makers of violins they choose for their use. It is so easy to find fault, that the mere justice of a word of praise for something well done, is too often overlooked. Writing to Mr. W. S. Goss, the Boston violin maker, Mr. Richard B. Hall, of Hutchinson, Kans., says:

Kansas, November 5, 1913.

My dear Mr. Goss:—

Expect that you have wondered at the delay in writing, but have been laid up for three or four days.

To be real honest I don't know where to begin. The violin is some fiddle and I never expected to get such a one, to start with anyway. It has all the qualities of an old Italian, but with the "ginger" and volume of tone of a new one. It also is very even and plays easily for a new one and I just wonder what it will work out to be in a few years. It might be interesting for you to know that I had instruments here from eight representative makers of the country ranging in price from $100 to $275 and it didn't take me very long to decide which one to take. Yours was the last to come and all the others were sent back the following day. I compared it with an Andreas Guarnerius of this city and it certainly showed up well. I played it one evening last week in the Convention Hall here (seating capacity, 5,000) and it has fine carrying qualities, did not have any difficulties at all in that respect.

I certainly am enthusiastic about my violin. While I am a strong supporter of the new violins and do not believe in the rare old instrument craze, I certainly never expected to get a violin with the pleasing quality of tone of this one. All the other ones I tried, the volume and response was good, but when it came to quality that was a big disappointment. The tone never falters under hard pressure and you always feel as though there was more in it than you could get out.

I was beginning to get desperate about a violin. Have been doing orchestra work exclusively and had an instrument suited to that kind, but am going to do concert work beginning next spring and had to get another. I have had three bunches of old instruments sent to me during the past year, but none came up to requirements; one very high priced one I literally played out in a month's time. Expect you will have a chance to send another out here soon. One of the leading teachers and players here expects to purchase in a short time and he was certainly taken with my purchase.

Am enclosing New York draft in payment; and, by the way, the E string on the violin was mighty fine. Send me a dozen lengths of them, advise me as to cost and I will remit for same.

I will be a booster for the "Goss violin" and I hope some day to meet the maker personally, for I know there is a fine personality back of such a beautifully made instrument.

Yours, for the best,
RICHARD B. HALL.

♮ ♮ ♮

Sale of a Guarnerius

Albert Spalding, who is spending the holidays at the Spalding villa in Florence, Italy, has recently purchased a rare violin. The instrument is a Joseph Guarnerius del Gesu, and bears the date of 1735. This was the celebrated master's best period.

A European connoisseur has sent out the following description of the violin: "Here we have a Guarnerius violin in a wonderful state of preservation. No instrument ever showed the masterly workmanship to better advantage. This surely was one of the instruments that gained for Stradivarius' great rival the title of "golden-voiced violin maker of Cremona." The tone combines the mellowness of a rich alto with, in the upper ranges, an ethereal flute-like quality.

"For a hundred years, the violin has been the delight of experts. It was brought from Italy early in the nineteenth century, by Tarisio, who was regarded as the most eminent connoisseur of his time.

"The history of the violin from the year it was acquired by Tarisio is easily traced. The Italian violin enthusiast brought the instrument to Vuillaume who sold it to the Marquis de Sers. Later the nobleman sold the instrument to Gaillard, the violin maker of Paris, who subsequently exchanged it for an Amati violin and a large sum of money, the new purchaser being the Count d' Armaille. He, after a few years, resold the instrument to Koechlin, and then it was next owned by Gand & Bernadel, a firm urged to part with it, for a great price, by the celebrated collector, Colonel Maitre. It was rebought by Caressa & Francais (successors to Gand & Bernadel) and resold in a few days to Albert Spalding."

The American artist feels very happy over the opportunity to acquire the kind of violin for which he has been on the look-out for years. There are many so-called old Italian violins, held for sale in Europe and America, but few perfect ones are to be had at any price. It is said that not more than thirty Guarnerius del Gesu violins are in existence and only five or six of these possess the attributes which are counted dear to the artist and connoisseur.

♮ ♮ ♮

The Youth's Companion Calendar for 1914

The publishers of The Youth's Companion will, as always at this season, present to every subscriber whose subscription is paid for 1914, a calendar for the new year. It is a gem of calendar-making. The decorative mounting is rich, but it is subordinated to the main purpose to produce a calendar that is useful.

THE VIOLINISTS' CORRESPONDENCE BUREAU

Editor THE VIOLINIST: Enclosed please find P. O. Money Order in payment for five years' subscription to the Violinist, to apply on the expiration of my present subscription.

I note with apprehension the broad-minded way in which THE VIOLINIST is edited, especially the finely selected quotations which appear on the cover.

HENRY A. HERRICK.

———♮♮♮———

Editor THE VIOLINIST: Amid the rush of other business I am squeezing in a few minutes in which to acknowledge your circular letter of October 15th, (which arrived here over a month late due to rebel activities along the railroad line between Monterey and the border), and to express my regret that I am unable to take any part in the symposium on right and left hand technic you suggest, as it is now several years since I have taken any interest other than that of the amateur in violin technic or music in general.

Might I not suggest that the interest of cello players and students, as regards didactic or pedagogical articles in THE VIOLINIST, appear to be somewhat slighted, whether due to oversight on the part of the magazine or their own reticence or indolence.

With best wishes for a prosperous New Year. F. IVAN SORRELL.

———♮♮♮———

Editor THE VIOLINIST: Many thanks for your letter calling my attention to the fact that my subscription had expired with that issue. I hasten to renew it and enclose money order for this purpose.

THE VIOLINIST is a necessity in every violin studio and student's home, as it is of all musical magazines the one most suited to the needs of artists, teachers and students alike. It improves with every issue.

Wishing you and your magazine a most successful year.

JOSEPH A. L. BRICE.

———♮♮♮———

Editor THE VIOLINIST: In THE VIOLINIST for October, 1913, is an article by you. At the end you say the player who solves the question of firm relaxation need never worry about method. I think this is true, but how solve the question? I have studied violin about twelve years and for the last three have been trying to find out what firm relaxation is. Why do teachers pay so little (or no) attention to this? My left arm tires easily. I suppose firm relaxation would remedy this. Is there any book written on the subject? Without the aid of the ear how can I tell if the finger pressure exceeds that of the bow.

Any light on this subject will be gratefully received. JEAN E. WILDER.

———♮♮♮———

Editor THE VIOLINIST: As I have not the back number of THE VIOLINIST to look the matter up myself, will you please let me know whether Frederick A. Horn, Loami, Ill., is the violin maker that constructs his violins by a method of tuning the tops and backs together, and whether he is the author of articles on that special method of construction, that have appeared in your magazine. I am looking for a violin having an extra loud tone, one that will not be drowned out by the horns in an orchestra. Have you ever heard any violins made by Chas. B. Stevens, LaCrosse, Wis., that you can recommend them?

Hoping for a reply, I am,

EDWARD TABOR.

———♮♮♮———

Whenever any people have had a high ideal, when they have been devoted to any religious ideal whatever, it has always been accompanied by music.

Bernhard Listemann

THE more we ruminate, the more we realize the immense debt which America's musical public owes to those who have prepared the way. Among the musical evangelists are J. K. Paine, Theodore Thomas, Major Higginson, B. J. Lang, and those associated with them, prominent among whom is Bernhard Listemann, the violinist, an artist of the highest rank, who has done much toward musical development in Boston, and, indeed, the United States.

His uncle started him in his violin education at the age of four. Later he studied with Concertmeister Ullrich, of Sonderhausen; David, at Leipsic; Vieuxtemps and Joachim. As a boy of 15 he played among the first violinists of the Gewandhaus Orchestra when Liszt conducted performances of his symphonic poems, "Les Preludes" and "Mazeppa," and Hans von Bulow gave one of the first performances of Liszt's "E" flat concerto. These compositions were then new and were not always well accepted. "Les Preludes" was much applauded; Von Bulow was greeted with a compound of applause and hisses; "Mazeppa" met with only a handclap or two. No doubt these concerts made a deep impression upon the young man, and Mr. Listemann has not swerved from his early inclinations, for he has done much to acquaint America with many of Liszt's remarkable works.

At the age of 17 Bernhard Listemann was appointed concertmeister of the court orchestra by Prince Rudelstadt. He is to our knowledge probably the youngest concertmeister ever appointed. With Meyer, Alide Topp and other well known artists of the day, Fritz and Bernhard Listemann came to the United States, and shortly after settled in Boston. Here the latter was appointed concertmaster of the Harvard Musical Association, but two years later left Boston to become concertmaster of the Theodore Thomas orchestra. Between Thomas and Listemann there was the closest friendship.



BERNHARD LISTEMANN

Those were the never-to-be-forgotten days of Anton Rubinstein, Wieniawski, Anne Mehlig, Marie Krebs, etc.

A few years later the Boston Philharmonic Club was organized, which, under the leadership of Mr. Listemann, traveled over most of the United States. Mr. Listemann was associated with von Bulow when he first came to America. At that time Von Bulow was in the flush of his enthusiasm for the rich works of Tschaikowsky. It was probably at Von Bulow's suggestion that the Philharmonic Club played Tschaikowsky's quartet, op. 2, for the first time in the United States.

When the composer, in Russia, received advices of the warm reception of his quartet, he immediately forwarded the score of his second quartet to Listemann.

Mr. Listemann had always in his mind the thought of a Boston orchestra "for the musical stagnation in that city became a matter of great concern to everybody. Musicians of high standing left the city which offered nothing to them. The late Mr. Lang even came to me one day complaining bitterly about the state of affairs, and looking for some remedy. The concerts of the Harvard Musical Association became monotonous owing to their ultra conservative policy. New blood and ideas were needed. I fought for the introduction of the new music, including Wagner, making many enemies in the camps of the elders. But I stuck to my plan to found an orchestra for the purpose of giving the music of the grandest modern masters a hearing. After many difficulties we got them together upon a co-operative basis. There were only 32 so that I had to rearrange most of the scores for this small band of instruments, until it became possible to enlarge the orchestra. I had the satisfaction of winning the good will of public and press from the start, everyone hailing the enterprise as a step in the right direction."

Among the soloists who assisted the orchestra this first season were Lilli Lehmann and Ole Bull, who was made an honorary member of the body.

One evening he came to Listemann, and with much show of secrecy asked him to visit him at his apartments the following morning. "I have an unpublished composition by Mozart in manuscript. It is beautiful! I think that you will agree that I better play it as an encore in the evening. No one will know what it is." Behold! This wonderful composition was in the nature of divertimento, which was known by musicians in general, being often played upon the flute. When Bull was told this he said: "Oh, very well, then; if it has been played—" Boston never heard Ole Bull play from the Mozart manuscript, beautiful as it was.

These concerts aroused the enthusiastic interest of Professor Paine, and they were repeated in Cambridge. The Faust Symphony of Liszt was given for the first time in Boston, a symphony which Mr. Listemann considers one of the very greatest in modern literature. John S. Dwight lived in those days, and his Journal of Music had wide circulation and influence—influence which endured for a rather surprising length of time, considering that Dwight was an ultra-conservative who planted himself obstinately in the path of progress. One day he was come up with. In Boston, Professor Paine played a little-known prelude and fugue, by Bach, on the organ. Dwight did not know this piece, so he was suspicious of its merits. The next issue of the music journal commented upon the concert thuswise: "Professor Paine played estimably, but it is a pity that he wasted his time upon so poor and obscure a composition."

Dwight was not the only man averse to the Faust Symphony. Benjamin

(Continued on page 57)



Hugo Kortschak

Hugo Kortschak comes from the town of Graz, the capital city of Styria, Province of Austria. His father, Johann Kortschak is of Polish descent and was a teacher of violin, piano and voice in the teacher's seminary of Graz and all of his six children found in him the most loving and patient teacher for their musical education. When six years of age Hugo Kortschak had his first violin lessons and soon he could participate in chamber music with the elder members of the family. From his tenth year on he frequently appeared in public concerts in Graz and smaller towns nearby. But the father did not want any one of his children to take up music as a profession, so he went to high school and after graduating from the same to the "Technische Hochschule" in Graz to became a civil engineer. But during all this time he kept up the study of violin continuously and earnestly and was very busy taking part in chamber music and orchestra concerts and already had a class of pupils when he was fourteen years old.

When Kubelik came to Graz making a rousing success in seven successive concerts, the elder Kortschak began to study the works of Sevcik and was so enthusiastic over them that he gave his consent for his son to go to the Prague Conservatory for a trial year to study with Sevcik, who after this encouraged him to

continue. He graduated from the conservatory in July, 1904, in his twentieth year of age, and won with his playing of the Goldmark Concerto at the large Rudolfinum Hall of Prague, an unusual success.

Immediately he was engaged as first violinist by the Berlin Philharmonic Orchestra, which offered him a most splendid opportunity to get acquainted with the orchestral literature.

In the spring of 1905 he received an offer from Professor Hugo Heermann of Frankfurt on der Main, who had just established a violin school of his own and engaged him as his assistant and representative for the time that he made his big concert tour around the world. After the return of Prof. Heermann, Kortschak was made a member of the celebrated Museums' Quartet, in which Hugo Heermann was first violin; Hugo Becker, 'cellist and Fritz Bassermann, viola. With this quartet he made tours not only in Germany, but as far as Madrid, Spain. At the same time he began his career as a solo violinist with recitals and orchestra engagements in Frankfurt on der Main, Prague, Graz, Heidelberg and some other smaller towns. In the fall of 1906 Prof. Heermann accepted the position of director of the violin department of the Chicago Musical College and one year after that, Kortschak, who had in the meantime been owner and director of the Heermann School in Frankfurt, followed him to Chicago to become one of the faculty of the Chicago Musical College and to be again a member of the Heermann string quartet (with Bruno Steindel and Emil Heermann.)

He was engaged at once as a first violinist by Mr. Stock, conductor of the Thomas Orchestra, but resigned from this position after the first year to devote himself entirely to his pupils and solo engagements.

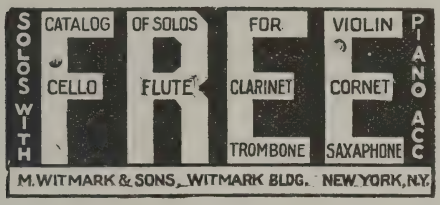
When in the spring of 1910 second concertmaster Ludwig Becker resigned from his position with the Thomas Orchestra, the same was offered to Kortschak, who accepted, and resigned in the following season from his position at the Chicago Musical College to have his own private studio. He was granted a leave of absence during the season of 1912-13, when he made a big concert tour in Europe. He appeared in Berlin in nine public concerts; once with the Philharmonic Orchestra and also with the Bluthner Orchestra, and recitals, including most of the big violin works; also with the Konzertvereins Orchestra in Munich and with the Tonkimstler Orchestra in Vienna; in both of these cities his orchestra concerts were followed by recitals. Other engagements led him to Frankfurt on der Main, Aschaffenburg (Bavaria), Zwickau (Saxonia), Potsdam, Schwerein, Prague and Graz. A class of his American pupils had followed him to Berlin and some of them went with him to the country home of his parents in St. Veit near Graz, to continue their studies there during the summer.

In his orchestra concerts in Berlin, Vienna and Munich he gave the first performances of the Noren Concerto in this city, Heinrich Noren, the composer, conducting. The other works were the Brahm's Concerto and the Reger Sonata for violin alone, op. 91, No. 2.

After his return, in his Chicago position with the Chicago Symphony Orchestra he performed the Noren Concerto for the first time in America.

Other works which received their first American performances through him on previous occasions are: The Violin Concerto by Tor Aulin in G minor (with Chicago Symphony Orchestra), Sonata, op. 91, No. 2, and Chaconne in G minor by Max Reger and the Sonata for Violin and Piano by Adolf Brune.

In music, the world will find in the end an art or means, which not alone makes for brain growth, but, with its joy and charm, brings us closer to all things which are lovely, good and kind.



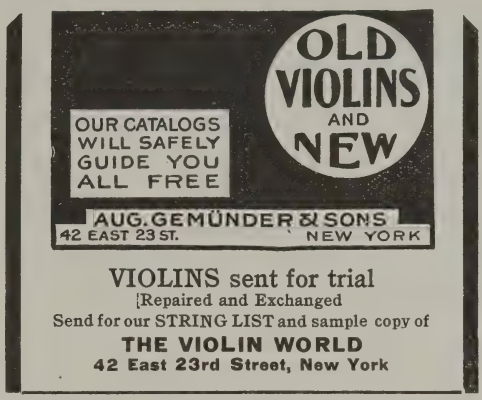
BERNHARD LISTEMANN

(Continued from page 54)

Woolf was then flourishing the stylus and incidentally composing operettas.

Criticus saw to it that Musicus got an invitation to an early rehearsal of this operetta. In the midst of an act, during some customary horse-play, one of the actors suddenly put his hand to his ear, as if in violent pain. "What has happened?" asked his fellow. "Oh, I heard some frightful sound which reminded me of the Faust Symphony."

In the following year the Philharmonic Society was inaugurated, chiefly to take charge of the business affairs of the orchestra. To follow Mr. Liste-



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mann's career from this time on in detail would involve the story of much of the musical history of this country. During the following summer Mr. Higginson, who had doubtless watched carefully the different phases of musical Boston, organized the Symphony Orchestra, with George Henschel conductor and Bernhard Listemann concert master. Mr. Gericke appeared, and later the violinist left the symphony, now well on its way.

"With my sextet, which I kept intact, I fulfilled a great number of engagements in the New England states as well as in the west. My principal time, however, I gave to teaching, and I have much satisfaction in saying that few teachers have trained more useful musicians than I."

Mr. Listemann took the direction of the violin classes at the Chicago Musical College, where he remained fourteen years, until his return to Boston. He organized a quartet, the personnel of which included E. Boegner, later concert master of the New Metropolitan Opera House orchestra; Kuhn, the leader of the second violins in the same orchestra, and Bruno Steindel, "one of the best soloists I ever heard."

In 1907 Mr. Listemann went with his family to Boston, and returned in the fall of 1909, to Chicago. Occasional concert trips with his daughter, the soprano, and also a good pianist, take part of his time, but the larger portion of it he gives to his pupils.

We deem it only just to mention that a number of works of more or less prominent composers have found, through Mr. Listemann, a first hearing in America. Among them are:

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Ernst—F sharp minor Concerto.
F. Listemann—G minor Concerto.
F. Listemann—D minor Concerto.
Reinecke—G major Concerto.
Dvorak—A minor Concerto.
Tschaikowsky—Concerto in D.
Paganini—Concerto in D (complete).

Among his more prominent pupils may be mentioned: Francis Macmillen, Floritzel Von Reuter, Charles Higgins, Chicago Grand Opera; Louis Eaton, Boston Grand Opera; Waldemar von Geltch, Director Music School, Univ. Wisconsin; Theodore Lindberg, Dir. Wichita College of Music, Kan.; Johannes Brill, Prof. Royal Cons., Hanover, Germany; I. Rhys; William Haesche, Orchestral Cond., New Haven, Conn.; Benjamin Cutter, Prof. New England Cons., Boston; Daniel Kuntz, Fred Mahn, Willie Krafft, R. Marble, J. Eichler, John Mullally, all members of Boston Symphony Orchestra.

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  Is sweet to a soul that's in pain;
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Of the resonant flute,
  And the violin's sobbing refrain.

The cornet and fife
Help me bear up with life,
  While the note of the trombone is balm,
And the sweet pi-an-o
Razes sadness and woe
  With its softly melodious psalm.

The organ is there
With the melody rare,
  And even a jew's harp will do,
But save us, alack!
From the torturing rack
  Of the band and its hullabaloo.

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Conductor Damrosch repeated the program which he had played the week previous in Brooklyn. His scheme for these concerts this year is an exposition of the various orchestral instruments for the young persons who attend these concerts. Saint-Saëns's "Le Rouet d'Omphale" was chosen to illustrate the oboe, while Beethoven's Trio for Oboe, Clarinet and English Horn, admirably played by Messrs. Labarte, Langenus and Addimando, showed the three wind instruments employed with much charm by a master of their possibilities.

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(Continued from page 16)

retention are matters that may be safely left to the judgment as well as the convenience of the experimentor. "A little learning may be a dangerous thing," but even a slight use of the means suggested will prove beneficial. In the case of real young pupils the teacher's guidance and advice should be sought and followed. Since the separators do not press directly upon the arteries or nerve branches of the fingers, few restrictions need be placed upon their use or time of retention save those suggested by that somewhat uncommon article, "common sense."

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J. Willard Swihart.

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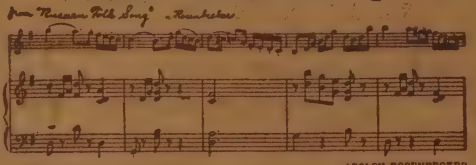
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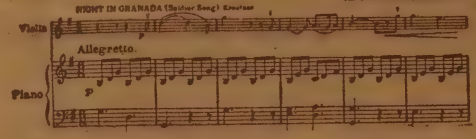
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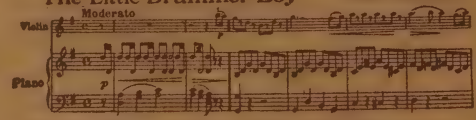
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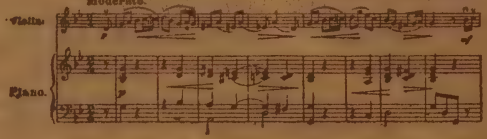
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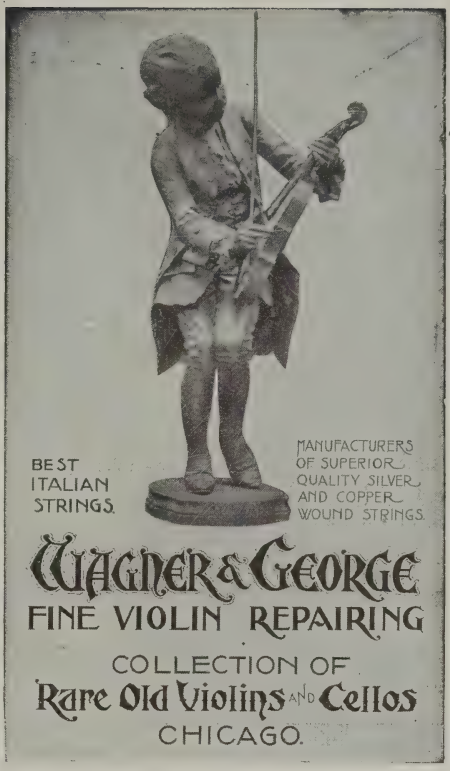
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Muscular Control

By HENRY SUCH

Fellow Royal Philharmonic Society of London

This is the third article in the symposium on "Violin Technic" which began with the December, 1913, VIOLINIST. *Our object is to present from widely different sources, those ideas which shall help the student to acquire an efficient and accurate technic, and to do this with the least cost in effort and time.*

Those contributing to this symposium are artists and teachers who, by their training, experience and success, are well fitted to advise. Each contributor devotes his article to some one point in either right or left hand technic. The sequence of the articles is determined by one fact only: that they shall appear in that order which, we think, will make them most valuable to students who have not the advantages of study under our great teachers.

The March VIOLINIST *will contain two articles; one on "Round Bowing," by Winfred R. Colton; the other, "Left Arm Position," by Mrs. Estella Merica-Huni.*

HAVING been requested by "THE VIOLINIST" to contribute to their "Symposium" of violin technic, I have chosen as my theme, a subject, which I have found from observation and experience, to be much neglected, if not altogether overlooked by the great majority of violin students, and *alas;* also by teachers of that instrument.



HENRY SUCH

The subject I refer to, is the proper control of the muscular system, and the development of what may be termed "muscular consciousness." It is astonishing to find how little many students of the violin know of what they are doing with their muscles, or rather, what they are allowing their muscles to do with them. They are completely unaware of the amount of power, and nervous energy they are wasting; of the cramped, convulsive action of the muscles of their fingers, hands and arms (amounting in bad cases, almost to a kind of paralysis). They see the consequent lack in both facility and in certainty of tone production and gradation; and the uncertainty of intonation depresses them, destroys their self-confidence and ultimately renders them unfit for the platform. This is, of course, provided that they are musically intelligent, and self-critical. Those who are not, are not fitted for the platform anyway, and my remarks will prob-

ably be of little use or interest to them.

MUSCULAR CONSCIOUSNESS

Now, a fact not nearly sufficiently recognized is; that every muscle in the trunk, limbs and extremities possesses a distinct individuality of its own; possesses its own little controlling nerve center, which may be likened to a miniature brain, and most important of all,—*any given action* of *any given muscle,* produces its own *individual sensation.*

It is in the correct perception of these different and various sensations, in the commitment of them to memory, and in the development of the faculty of recalling, and reproducing them from memory at will, that lies the key to perfect control of their action.

To attain to this state of perception and conscious control is not so difficult a matter as it might at first appear to be, and the gain in ease, poise and facility of execution is so great as to fully recompense the student for the study involved.

The trouble is generally this: The student cannot feel which set of muscles he brings into play when he makes any given movement, but works, as it were, blindly, by brute force. His untrained perception causes him to send his brain impulses, instead of only to the one nerve center which controls the desired movement, also to adjacent groups of nerve centers, so that instead of exciting action only in one muscle, or group, he also simultaneously throws into action two or more opposing groups; the result being, that the joint in question is thrown into a state of rigidity and stiffness, moves heavily and spasmodically, soon becomes fatigued, and the direction, extent and force of its movement cannot be controlled with any delicacy or certainty. Also rapidly repeated movements (such as the trill), causes great fatigue and can only be produced by a species of convulsion.

To counteract this confusion, the first thing necessary for the student is that he should learn to distinguish the difference between the sensation of relaxed muscles, and that of muscles in action. Let him try first to *relax every muscle in his shoulders, arms and hands.* A good method of obtaining this relaxation is to rest the hands, palms downward, on some flat, steady object about the height of the shoulders (or a little lower). Then try to cut off every feeling of muscular action from the shoulders down until the limbs become perfectly limp, and until it can be felt that the whole dead weight of the arms is supported by the object that the palms are resting upon, none of the weight being carried by the arms themselves. Then, on stepping slightly back, so as to draw the hands off the object, the arms should drop by their own weight, to the sides, and swing pendulum-like for a second or so. Mark carefully the sensation of looseness and limpness produced.

When this sensation is clearly perceived and can be obtained at will, try to raise the arms loosely, shoulders high, holding them up by muscular action for a second or two, then drop them, by relaxing all the muscles, so that they swing and dangle as before. Practice these movements with the mind concentrated on the sensations produced until the muscles can be instantly relaxed at will.

Next, practice the following movements:

No. 1. ELBOW JOINTS—Bend the elbow joints with a loose swinging motion, so as to bring the hands waist high, hold up a second or two, then relax so that they drop. Let the upper arm hang loose during this movement. Practice first one arm at a time, then both together.

No. 2. WRISTS—Sit in a chair with arms. Let the forearms rest relaxed along the arms of the chair in such a position that the hands dangle over the ends, palms downward. Then raise the hands from the wrist first until level with the forearms, hold a short time, then let drop *loosely.* When this is mastered raise the hands as far as you can without strain, bending the wrists well back. Hold

up a second, let drop as before, first one hand at a time, then both together. When this can be easily accomplished, turn the hands palm uppermost and repeat, lifting and dropping movements in this reversed position.

No. 3. FINGERS—While seated rest the forearms and hands (thoroughly relaxed) on a table, with the fingers curved, tips resting limply on the table. Now press the fingers fairly firmly, against table, one finger at a time, taking particular care that only the finger used is tightened, the other three fingers remaining perfectly limp. Test this by lifting and dropping unused fingers of left hand with the right hand, and vice versa. Be very careful merely to *press* the finger in use against the table, and not to stiffen it. Hold each finger pressure steadily, but not roughly, for about four to five seconds, then relax utterly (without lifting finger from table) for a like period. Exercise one hand at a time and test fingers by lifting with the unused hand frequently, until the sensation of contraction and relaxation can be clearly felt. When the fingers can be used thus with certainly, singly, try using in groups, say first and third, then second and fourth, still taking the greatest pains to make sure that the unused fingers are perfectly limp, and that the "pressure" fingers are pressed firmly downwards against the table, but *not stiffened.*

No. 4. With fingers of left hand still curved, and resting on table, separate them *sideways* as widely as possible, keeping the knuckles bent, hold open for a few seconds, then bring the fingers close together with moderate pressure, holding them in contact for a like period. Repeat these movements until fatigue is felt. Practice also separating the fingers in groups, such as first finger from second, fourth from third, third from second. All these exercises should be performed with the attention focussed keenly on the *sensations* produced in the different muscles otherwise they will be of little or no benefit. The student must learn to direct the impulse of his *will* into the muscle or joint being used calmly, but with determination. Try to cultivate a scientific mental attitude towards the problems presented, which is to teach the muscles to feel exactly what they are doing.

PLACING THE VIOLIN

Next take the violin, placing in position for playing. Make sure that you have a secure and comfortable grip with the chin. I may as well observe here that a proper grip of the instrument is of great importance. The violin should be held almost straight in front of the player, and the face of the player should be also pointing straight ahead, *not* turned to the left, as is so often the case. The *left* side of the jaw bone should be placed firmly upon the chin rest, not the front of the chin. The head should be kept as upright as possible, certainly *not* tilted to the right, but if any tilting is necessary, it should be towards the left. The chin pressure should be downwards, and inwards toward the body, and the violin should be securely held in proper position without touching it with the left hand. The player should experiment with various patterns of chin rests, until he finds that which best suits his build, and he should use a pad of the size and thickness that gives him the greatest comfort and security of grip. There is certain size and thickness which best suits each individual. This can only be found by experiment, but all pads should be tightly stuffed with cotton wool, until they are quite hard, and should be made of cotton velvet. A square or oblong shape is generally best. Placing the violin in position, and making sure that the body is held upright and straight, without any twisting of the shoulders, hips, or head, place the left hand on the violin, in the first position, with the fingers well curved, resting the thumb lightly against the neck, and place the finger tips, say, on the D string to stop the following notes, E, F sharp, G, A. Let them rest at first quite limply on the string, so that it is not

pressed against the finger board. Only the finger tips, and the soft pad of the top joint of the thumb should touch the instrument. The palm of the hand should be kept clear of the neck, and the wrist curved slightly outward.

MUSCULAR CONSCIOUSNESS IN PLACING FINGERS ON VIOLIN

The knuckles should be kept as *parallel* as possible with the neck, so that the root of the little finger is brought near to the neck and the root of the first finger held clear of it. Now press the fingers on the notes stopped one at a time as follows: First, the first finger on E. The pressure should be directed against the *tip* of the thumb with a sort of pinching action, as if the neck of the violin were non-existent, and the sensation of contraction should only be felt in the finger and thumb tips, and should not be felt in the rest of the hand. Press firmly, but not stiffly for five seconds, and then relax completely without lifting finger from the string, for a like period, and take great care that the remaining fingers are left quite limp, though just touching the string. Repeat movement a dozen or fifteen times, or until slight fatigue is felt. Then proceed to the second finger, on F Sharp, which exercise in the same way; then on to the third finger on G, and the little finger on A. Give most exercise to these last fingers, as they are the weakest. The bow is not needed for these exercises, so the right hand can be used to test the fingers of the left hand, in order that the student may ascertain whether the fingers not in use are being kept perfectly loose and limp.

The attention should be keenly focussed upon the sensations of contraction and relaxation experienced during the exercises, and the finger pressure should always be directed against the thumb tip, *through* the neck of the violin, and the hand should feel light and free.

When the student has mastered this group of intervals, he can proceed to other groups of intervals, such as E Flat, F, G, A, E natural, F. G. A (which is difficult), E, F, G sharp, A (still more difficult), E, F sharp, G sharp, A sharp, etc. Transpose the various groups into all four strings. All kinds of intervals may be practiced in this fashion, thirds, sixths, octaves, etc., using two, three or four fingers, on one, two, three, or all four strings simultaneously. The notes should be sounded from time to time "pizzicato" to maintain a correct intonation.

Next, extensions may be attempted. These bring into play the muscles that open and close the fingers *sideways; not* by turning the hand so that the palm faces the body, and straightening out the fingers, which is the usual (and incorrect) method. A good group of intervals to start on is the following one on the D string: Open string D, first finger F sharp, second finger A natural, third finger C natural, fourth finger E natural. Place the fingers down one by one, taking care that they are kept *well bent* and that the extensions are obtained by opening them strictly sideways. Practice pressing and relaxing each finger as before. Later they may be practiced up and down as an arpeggio with the bow. Transpose to all four strings.

FIRST EXERCISES

The student may then proceed to practice various five-finger exercises such as "Schradieck's" with the bow, paying the same strict attention to the finger sensations (always relaxing the fingers that are not actually in use), at gradually increasing speed.

A very valuable book for the progressing pupil is "Wilhelmj's Exercises in Thirds," especially the first half dozen pages, and another excellent book to be used in conjunction with the first named is "Leonard's Etudes Harmoniques," but these books should not be used until the student has attained to a clear perception of his muscular sensations, otherwise they may do more harm than good.

In practicing finger exercises in which

the fingers are raised *off* the strings, care should be taken that the fingers are always kept well bent, or squared and that the raising of the fingers is performed only from the knuckle joints (where the fingers join onto the palm) and that the second, and top joints are never unbent. Also, when lifting the fingers off the strings, care should be taken to relax them, so that they strike the next blow from a loose, *not* a stiff condition.

The fingers should strike the strings sharply, with percussion, and the blow should be felt by the thumb tip through the neck of the violin. When the finger has struck the blow, the pressure felt during the blow should be maintained as long as the note is held, by the finger against the thumb tip, *through* the violin neck, by the pinching sensation before mentioned. The finger pressure should be fairly firm, but never violent or stiff.

When practicing the trill, pay attention to the following points: First: Keep the whole hand very loose and free. Second: Let the finger which holds the lower note press lightly on the string, just sufficiently to bring the string against the finger board but no more. Third: Keep the trilling finger absolutely loose and free, and let it strike the string with a succession of light, sharp *blows,* relaxing after each blow; at first in a slow tempo with a pause between each blow, then gradually faster, until the trill is rapid and even. Pause frequently to rest and loosen the hand.

POSITION OF LEFT HAND

Now for a few general remarks on the position of the left hand. The left hand should be kept perfectly quiet. Its position should not vary. There should be no wriggling of the hand or wrist to grasp difficult intervals, but all extensions should be made by the simple opening of the bent fingers sideways. The palm of the hand should nearly face the violin neck (so that the knuckles are as nearly as possible parallel with the neck). The root of the first finger should be kept away from the violin, and should on no account grasp the neck. When changing from G string to E string, the change should be made by bringing the elbow outwards to the left, and vice versa,—when changing from E to G string, the elbow should be brought inwards towards the right so that the hand is rocked back and forth to the required string. The left wrist should remain curved slightly outwards so as to bring the hand into an almost perpendicular position. Never curve the wrist inwards, and do not let the arm stiffen or tighten.

MUSCULAR CONTROL OF RIGHT HAND

We will now turn our attention to the right hand. The principle of muscular control applies here with equal force. The first idea to grasp, is that the fingers, wrist and arm, all have their separate functions to perform on the bow, and that great delicacy of manipulation is necessary. The bow should lie in the grooves of the top joints of the first, second and third fingers, and the tip of the little finger should be placed fairly firmly on the stick. The corner of the thumb (nearest the first finger) should next be placed underneath the bow between the second and third fingers, and both fingers and thumb should be curved outwards. The thumb should be placed in the corner formed where the nut or heel joins the stick. The knuckles should be parallel with the stick, and the fingers must be flat on the bow, and not be turned on their *sides,* and the bow should be held lightly.

The functions of the fingers are as follows: The second and third fingers are chiefly concerned with keeping a light though steady pressure against the thumb, which secures the bow in the hand. The first finger is mainly responsible for the varying pressure of the hair against the strings, and the little finger performs the important function of balancing the weight of the bow in the hand. The thumb supplies the counter pressure to the fingers and also (by a slight rolling

of the stick) adjusts the hair of the bow to any required angle to violin strings. Great care should be taken to keep the thumb curved outwards, and in a flexible condition in spite of the pressure it applies to the stick.

One notices that a good many violinists, particularly of the "Amateur" brand, consider it elegant to keep the little finger well up in the air. This bad habit forces them to hold the bow too tightly with the remaining fingers and as the weight of the top of the bow is not supported by the little finger, their hands and wrists are unduly tightened, and they have poor control of their tone, especially when they meet with passages involving rapid changes across the strings.

EXERCISES FOR RIGHT HAND

I will now give a few exercises to help develop the correct action of the muscles. Let it be clearly understood that the bow must always be grasped with an intelligent, sensitive pressure of the various digits, and that each finger and also the thumb must be conscious of its action, and alive to every sensation of pressure or flexion.

FIRST EXERCISE — FINGERS — Hold the bow horizontally in front of you, supporting the point with the finger and thumb of left hand. Lift and drop each finger of the right hand several times (one at a time) on and off the stick, relaxing the finger when lifted, and maintaining a gentle pressure with the others against the tip of the thumb. This is to teach each finger to feel its individuality.

SECOND EXERCISE — Holding the bow lightly as before, bend the fingers and thumb as far as you can comfortably outwards, thus drawing bow towards the palm of the hand, then return them to their first position. This action somewhat resembles that of writing with a pen, and should be performed fairly quickly. This is to teach the fingers to remain supple while still retaining their hold of the bow.

THIRD EXERCISE—Hold the bow horizontally as before, but merely let the point rest on the first finger of the left hand, and by pressing downward with the little finger of the right hand, raise the point of the bow off the supporting finger about a foot into the air, and then by relaxing the little finger, gradually let the point fall onto the left hand finger again. Take great care this movement is performed by the action of the little finger, and that no twist is given by the wrist or arm. Also that the knuckles remain horizontal throughout, and parallel with the bow, and that the little finger retains its outward curve. This is to teach the little finger to balance the weight of the top of the bow, especially when playing near the heel.

FOURTH EXERCISE—Holding and supporting the bow as before, press downwards with the first finger of the right hand with gradually increasing pressure, so as to bend the stick inwards against the hair, then as gradually relax the pressure until the bow returns to its normal curvature, being careful as before, *not* to twist the arm, or wrist, and to use the finger pressure only. This is for tone gradation.

FIFTH EXERCISE—Holding bow as before, and this time also grasping the tip with forefinger and thumb of left hand, raise and drop the right wrist with a very loose swinging motion, as far as it will go in each direction. Be careful to keep fingers and thumb curved and quiet on the stick.

SIXTH EXERCISE—Holding bow as before, but merely resting the tip on forefinger of left hand, bend the wrist from side to side horizontally, keeping the fingers curved and in their places. Note, that during the up stroke the little finger will increase its outward curve, and the first finger will tend to straighten slightly. These exercises teach the fingers to retain their supple pressure, while the wrist joint is in action, and the wrist movements should be made very loosely, with a swinging action, slowly at first, then

(*Continued on page 46.*)





JAN KUBELIK'S "PRINCESS"—Joseph Guarnerius del Jesu, 1741

The above illustrations show the front and back of Jan Kubelik's "Princess." It is one of the well-known violins, has been used by Kubelik in his concerts for the past ten years—in the years of his great successes. It is now in the possession of Fassauer Ferron. The label reads:

Joseph Quarnerius fecit Cremona anno 1741 I. H. S.

The "Princess" is in a fine state of preservation, is of a dark, rich, orange color, and a large model. The material for the back is a curly maple, taken from the lower part of the tree. The measurements are as follows:

Length of corpus	14 in.	Length of § holes	3 in.
Width of lower part	8⅛ in.	Space between § holes	1 $\frac{11}{16}$ in.
Width of upper part	6½ in.	Height of sides near button	1 $\frac{3}{16}$ in.
Width of middle part	4⅜ in.	Height of sides near neck	1⅛ in.

Characteristics of the Violin

BY L. H. W.

THOSE to whom the characteristic quality of violin music—or more truly, violin voice—most strongly appeal are usually those in whose temperament there is an underlying strain of melancholy, and a hunger after things at present unattainable. They are by no means despondent or devitalized people, but are none the less inwardly unsatisfied with life as it is; they yearn for a fuller, finer and freer expression of human possibilities, and something in the tones of a violin—especially one which has been fashioned by a master's hand—affords a natural voice and solace to this otherwise unexpressed desire.

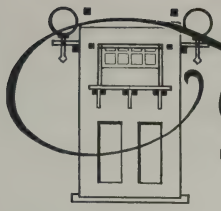
Most instruments of other species are comparatively bound and fettered by their more mechanical conditions of utterance, which, while rendering them infinitely safer company for the person of limited gift and ability, detract proportionately from their possibilities of pleasure for those more richly dowered. The piano and organ are to some, and in some ways, more satisfying instruments because of their straightforwardness and the almost unlimited scope they afford for harmonic combination. But they are only satisfying because they never touch the illimitable and unattainable. They compass that which can be perfectly compassed, weighed, measured, and dissected; they render with admirable fidelity the form and substance of certain music; but they are unalterably orthodox.

They are, as it were, the great Middle Class of music, sound, solidly excellent and praiseworthy, following, indeed, upon the antics of the fiddle with a timorous and halting tread as after one who, be he vagabond or noble, cock o' the walk at village feast or priest at the high altar, is, at best or worst, a conscienceless fellow of whom one can predict nothing certainly, but who yet has qualities that command respect—nay, even a flood-tide of enthusiasm, which most excellent piano and organ can never quite attain to, toil they never so well and wisely. They are musical instruments; but a fiddle is something more.

A violin in the hands of a true violinist is no affair of wood and gut, but something vibrant, keen, and quick; the home of spirits, of—one knows not what—of forest memories, of the soul of him who made it, gave it voice and individuality, saturated it, maybe, with his thought and travail; of the many who have touched and played it, ill or well, and whose life-story has been told in solitary hours to this one faithful confidant; whose hopes have made it joyous as a mated lark in May, whose sorrow, sad as winds that sigh about an empty home.

So near has it been to life, it almost lives. And surely, if the empty room wherein some finely-tempered spirit has toiled, thought, and suffered through many long and difficult days, and slowly wrought that toil and suffering into forms of strength and beauty, can hold—as some folks deem it can—for kindred spirits a presence that is more than memory—some secret brooding on the brink of life, that stirs the silence folded round our inmost selves as dawn stirs the folded curtains of the night; but little need we wonder then that a violin—a thing so near, so intimate, and dependent on the hand that touches it—should keep some spiritual fragrance of the souls it knew.

(*Continued on page 44.*)



The Inquiry Wicket

BERNHARD LISTEMANN

As the readers of "The Violinist" include a large portion of the artists and violin teachers of America, and many serious students, we have wished to establish a correspondence department, which shall be conducted by someone who is authority in the realm of the literature, technic and artistic playing of the violin. We are glad to announce that we have secured for this purpose Mr. Bernhard Listemann.

Readers are invited to write concerning their work and difficulties. Professional questions will be answered. Full signature must accompany query, but name will not be printed.

This department is reserved for instructive and educational matters, and attention will not here be called to business firms for the purpose of advertising.—Editor.

Gentlemen: I took lessons at the New England Conservatory on the violin when a boy and at the age of 16 played very well technically. I have been on a ranch for almost twenty years and have not played the violin in all these years. I have now plenty of time to practice. Can you suggest a series of exercise books which would with the least loss of time give me the technic necessary for ordinary playing?

R. D. S. Rathdrum, Idaho.

Answer: Considering the interval of twenty years since you last played the violin, I should advise you to start from the very bottom again and build up a sure foundation. First study exercises which keep within the lower positions. There are numerous works in that line for instance:

Kayser, op. 20 (2nd and 3rd books), Hatch edition (fingering and particularly bowing in this edition carefully marked): Fr. Hermann, op. 29 (2nd and 3rd books), Litolff edition (a work similar to Kayser, only more musical and modern in treatment).

A great work, with inexhaustible material for acquiring a solid technical control of the violin, is the Violin School, by David (2nd part), Ditson edition. It is self-understood that the study of exercises must go hand in hand with the study of tasteful pieces, as the latter develops expression and character, while the first one builds up only the strictly technical and mechanical part of violin playing. A one-sided study of exercises (particularly of those treating specifically on finger technic) tires physically and intellectually and is the best means to make the student a machine.

Gentlemen: I am a subscriber to The Violinist *and take the liberty to ask you what would be the value of an "Andreas Guarnerius" violin, dated 1716, and in good condition. Also where could one sell such an instrument? Enclosed find self-addessed envelope for reply. Thanking you in advance for your kindness.*

(Mrs.) M. A. Miller, Virginia.

Answer: There is no fixed market price for either an Andreas Guarnerius violin or any violin of the great Italian violin makers. Much depends upon how the eventual purchaser is taken with a certain violin and how much he is willing or able to pay for it. The price for many of these old violins is largely a matter of fancy. Well-preserved and well-sounding violins may range in price from about $5.00 to about $5,000, and more in accordance to quality and name they represent.

A general market for the sale of violins does not exist.

Gentlemen: In which book of Schradieck's technical works are the scale and arpeggios given? I am anxious to have it for another person (fellow student). Where can I procure the "Wizard Violinist?" I had one of my fingers on the left hand out of joint three times last year playing ball (I have now quit baseball), and can not bend it very much; I am afraid it will affect my playing. Could you suggest some treatment for it? It is the third finger. My music teacher, who is an excellent player of about 60 years, said it would not affect my playing. I received the March number, for which I thank you very much, but have not received the Kreutzer 42 studies.

Monroe Erickson, Wisconsin.

Answer: The "Scales and Arpeggios," by Schradieck are contained in "Scale Studies,"

and again in "Violin Technic," Section 3. The "Wizard Violinist" can be procured in any good music store. It is practically a compilation of effective bits of widely different compositions from easy to very difficult selections. Regarding your injured third finger we advise you to consult an experienced doctor. He and nobody else will be able to help you.

Gentlemen: We have had some meetings of musicians in our city for the purpose of organizing an orchestra. We can get fifteen or twenty violinists, but there is only one viola player and only one 'cellist in our city; there are several good cornetists and flutists, two trombone players, and a number of other musicians. Can you help us to decide the make-up of our orchestra? I suppose we could not use all of the violinists. What would be a good proportion of these parts? What music would you propose that we use at the beginning? If necessary we could buy other instruments and people will learn to play them if they are necessary to the orchestra.

A Violin Teacher, Wisconsin.

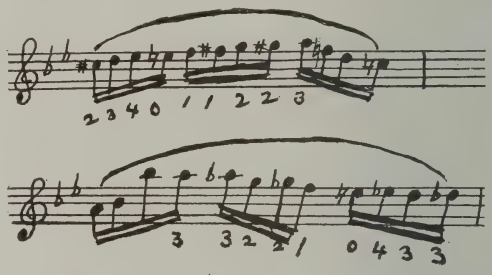
To form an orchestra with your material ought not to be very difficult, only try to get the body of your musicians evenly balanced. It is advisable to have two or three violinists take up the viola and strengthen this department. Have two others, good sight readers, get acquainted with the clarinet parts, where the principal difficulty for them consists in transposing the keys of A and B flat into C. Have one of your musicians study a little the tympani, and one the triangle and cymbal—your second flutist might occasionally play the principal oboe part and second cornet and first trombone the horn parts, helping out when necessary. Try by all means to secure a contrabass player, so that you are able to play pieces for strings alone, of which kind there has been written so much, from the time of Haydn and Mozart to the present day. With the large number of arrangements for all sorts of orchestra combinations it will be comparatively easy for you to select proper music and acquire gradually a practical library. Send for catalogues to any of the large music houses and they give you all the needed ones.

Try to keep in mind, however, that if you earnestly wish to make something out of your orchestra and improve its efficiency you must upon the whole play only the better kind of music and must make the members of your orchestra sympathize with your views. Marches, two-steps, waltzes, etc., destroy ambition and kill the nobler impulses.

Gentlemen: Please be kind enough to show me the correct method of fingering the following bars for the violin? I am a subscriber to "THE VIOLINIST" *and like it very much.*

Romain McLaughlin, Colorado.

The correct fingering is given on the illustration of music you sent us, given below. The fingering of the last note, however, depends on what follows it, whether going up or going down. At a later date we will give in this department more complete instructions for playing and fingering chromatics.



Gentlemen: Will you please give me through THE VIOLINIST, *the names of some violin solos that contain showy effects like bird imitations and other tricks, that will be suitable for a vaudeville sketch? Nothing extremely difficult wanted.*

John Rosell, Utah.

Answer: Among short violin solos which might serve your purpose may be recommended:

Carnival, by Dancla.

"Un die Heimath," by Misha Hauser.

Humoreske, by Dvorak.

(Rehfeld arrangement)

Intermezzo from "Cavalleria Rusticana," by Mascagni. (Franko arrangement.)

Kuiawiak (Mazurka), by Wieniawski.

There is a piece which contains to a certain extent the bird-like effects you desire, namely: "The Bird in the Tree," by Hauser. But this piece requires knowledge and sure execution of "harmonics."

Pieces based solely on tricks we don't know.

The Double Bass as a Solo Instrument

BY F. A. HADLAND

PRACTICAL, rather than aesthetic, reasons, seem to be accountable for the infrequent employment of the double bass solo instrument. Its low pitch, which is its chief recommendation in the orchestra, necessitates a special method of treatment in composing solos for it. For example, most violoncello solos played on the bass sound heavy and uninteresting, which is accounted for by its compass lying chiefly below the vocal tone-region. But it has extraordinary harmonics, pearl-like in quality and purity of tone. With the liberal employment of these, and an accompaniment written to suit the special peculiarities of the instrument, it is capable of most admirable effects.

From time to time virtuosi on the instrument appear and demonstrate this. Many musical people went to hear Kussewitzky, who gave highly successful recitals in London a few years ago; and within the recollection of many, Bottesini created a sensation by his clever and artistic performances. But amateurs have not often achieved much as soloists on the bass, and probably a good many have been deterred by the poor results obtained even after much practice. The cause of such failure to realize anything of aesthetic value has probably often been due to lack of discretion in choosing suitable pieces. The number of solos for the instrument is much larger than is generally supposed; and although a good many are display pieces, there are some of moderate difficulty which are quite playable, and many of artistic value.

One practical reason for the disfavor which tells against the study of the bass is the inconvenience and expense attending its transport. Most amateurs who play it in orchestras have only one instrument, and often expect to find basses provided for them by the society at whose rehearsals and concerts they play. For solo playing a smaller bass or "Basso di Camera" is advisable, with thinner strings, which make the harmonics more reliable.

An eminent soloist on the contrabass was Joseph Kämpfer, a Hungarian, who was heard at the Concerts Spirituels in Paris in 1787. This player made an attempt to remedy the inconvenience of transporting his large instrument by having it made in twenty-six movable pieces, and the building and taking down of his bass must have been an interesting process to watch. As the perfect fitting of all the parts of an instrument is a fundamental condition of its yielding satisfactory results, it must have been a remarkable feat of instrument making. Kämpfer's ingenious plan does not seem to have been generally adopted!

No doubt many musicians look with indifference on solo-playing on the bass. This may be partly due to the fact that many of them have never heard it properly handled as such. It is not the only orchestral instrument which has sometimes been looked on as not adapted for solo work, although quite capable of individual treatment. The introduction of the modern bow for the double bass has been a great gain in obtaining contrasts of *piano* and *forte;* and the requirements of modern orchestral playing, demand light and shade from every member of the orchestra. As the late Mr. A. C. White was fond of saying: "The double bass requires delicacy combined

with firmness," and in that respect it is like all other instruments. It readily responds to the demands of artistic playing, and its special tone color is interesting and sympathetic.

Mr. White had in his possession a MS. duet for two contrabassi by Dragonetti, which he placed at the end of the appendix to his primer. Ammon Winterbottom was another player who is remembered by those who knew him as an admirable artist and a true friend. He, with Severn, Howell, and White, were for many years familiar figures in Costa's Sacred Harmonic band, as well as at the opera. It is pleasant to recall the playing of Bottesini also. His Concerto in F Sharp Minor was revived at one of the Philharmonic Society's concerts a few years ago by Mr. C. Hobday. Bottesini's Method, divided into two parts, one for orchestral playing, and the second for solo playing, is unsurpassed. He was a thorough artist, and composed much music, including an Oratorio "The Mount of Olivet." Among his other compositions are the famous Tarantella, and a beautiful Réverie, both for his favorite instrument.

The drudgery of learning would be very much lessened if more studies with pianoforte accompaniment were available, and such would make a good introduction to solo playing. There are studies by Kreutzer and Simandl, with pianoforte accompaniment, the former being arrangements from the renowned violin studies.

Among concert pieces may be named a Concertino by Gouffé in D Minor, not too difficult, and a very musicianly composition, and there are many other pieces by the same composer. A Fantasia Concertante by Aug. Chapius, is very playable. Glière has written an Intermezzo and Tarantella, and there is a lovely air "Frühlingserwachen," with accompaniment for piano or full orchestra, by Emil Bach. Other compositions by H. Wolf, Ph. Libon, and Stein are worth attention. Romberg's set of three sonatas for two contrabassi might be found attractive.

H. Wolf (already mentioned) has done a good deal in arranging—notably C. M. von Weber's Andante and Rondo Angarese—and a great variety of airs from Chopin, Handel, Kreutzer, Mozart, Schubert and Schumann. A comparatively easy set of pieces is provided by the "Six pièces caractéristiques" with piano accompaniment, published by Constallat of Paris.

The Kussewitzky Concerto, published by Messrs. Novello, is a fine piece, but it makes considerable demands on the player's technique. A song, "Thy Mighty Power," by Vincent Novello, with double bass obbligato, is occasionally heard. It requires a fine soprano voice to do it justice, and the obbligato is exacting. The late Mrs. Boyle, who was a highly competent amateur, played it with great success.

It is a pity that the arrangement of Bach's organ Fugues for the pianoforte, with the pedal part adapted for contrabass by Dragonetti, is out of print. It was published by the old firm of Coventry & Hollier. Copies are sometimes to be met with.

A more complete list of solos for the double bass might be given. It is only hoped that these few remarks may awaken interest in the subject. Those who desire to understand the capabilities of the instrument must get rid of the vulgar idea that there is anything rough or inartistic about the double bass. It is capable not only of light and shade, but of chiaroscuro—mezzo-forte—that quality which counts for so much in the art of painting.—*The Strad.*

Music & Musical Literature

(*From the Boston Music Co.*)

"Mirages." Six pieces for violin in the first position with piano accompaniment. by Gustav Strube. Published in one volume. Price, net *$0.75*



N these pieces there is manifest, both scholarly writing and an intimate acquaintance with the technic of the instrument. Teaching pieces for the violin are so often rendered impractical for use in the studio by a few measures here and there which introduce difficulties beyond those encountered throughout the greater part of the selection. One usually finds that the limitations of the first position imposes drawbacks which makes possible the expressing of but a minimum of musical value, but these pieces of Gustav Strube have proven that in the hands of an adept there can be set forth some splendid sentiments without going into the extremes of technical difficulty. The names which serve to identify these six rather atmospheric pieces are "Prelude," "Valse," "Chanson d'Oiseau," "Elegie," "Rondino" and "Cortege."

(*From Arthur P. Schmidt.*)

"Promenade," F. Aine, for Violin and Piano, arranged by Alfred Moffat. Price *$0.50*

"Larghetto espressivo," Joseph Angus, for Violin and Piano, arranged by Alfred Moffat. Price ..... *.40*

"Menuett in G," Fernando d'Almeyda, for Violin and Piano, arranged by Alfred Moffat. Price..... *.50*

"Adagio sostenuto," Tartini, for Violin and Piano, arranged by Alfred Moffat. Price ..... *.40*

"Romanza in D," M. de Guillon, for Violin and Piano, arranged by Alfred Moffat. Price ..... *.50*

"From Many Lands" Twelve pieces for Violin and Piano, by Carl Bohm. Issued in two books. Price, each..... *.75*

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"First Recreations" Five pieces, for Violin and Piano, by Albert Biehl. Price.. *.75*

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Fourteen Etudes, for Violin with the accompaniment of a second Violin, by Richard Hoffmann. In two books. Price, each ..... *.60*

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Thirty-six Exercises and Etudes, for the Violin. By Friedrich Hermann. In three books. Price, each..... *.60*

Forty Progressive Studies, for the Violin (first position). By Carl Bohm. In two books. Price, each ..... *.60*

Legato and Staccato Studies, for the Violin. By Basil Althaus. In three books. Price, each ..... *.60*



N the list of new works issued through the house of Arthur P. Schmidt of Boston are five transcriptions by Alfred Moffat of works "From Olden Days," which are a real delight. The first one, the "Promenade," of F. Ainé, is quite simple, and well suited for extremely young pupils; the other four are, however, quite as adaptable for teaching purposes, but they are also, in both thought and writing, gems of such real value as might if properly played, grace any program. It seems almost a pity that such beautiful contrapuntal writing as is seen in the "Larghetto espressivo" of Joseph Angus or the "Adagio sostenuto" of Giuseppe Tartini can not be more frequently encountered in the work of our modern Americans, but it would appear that effectiveness rather than eloquence is the thing now most to be desired. At any rate our masters of theory are not overly inclined to administer the extreme measure of discipline in strict counterpoint by which to cultivate this necessary facility of expression, requisite to the production of works of such delightful clarity of thought as those Mr. Moffat has elected to

offer to discriminating violinists and teachers.

How much the arranger has confined himself to the original texts the reviewer is not prepared to say, but at any rate he has not dealt with them in any ruthless fashion, for there is not the smallest indication of editorial bungling to be found in the editions under question—a point of virtue not lightly to be dwelt upon, either. It will be understood that these last four mentioned pieces are culled from the literature of the eighteenth century, and require for their acceptable presentation far more of musicianship than dexterity; but just for this reason they are ideally suited as mediums for the cultivation of sound musicianly instincts even before the young player has surmounted the half of the technical difficulties that he will be called upon to encounter in the course of his studies.

It is rather to be regretted that the works of Carl Bohm are so idelibly stamped in the popular musical mind as of the salon type of music, although there is appropriateness in this characterization of them. There is something about them, however, which makes one fear that they will never receive the full measure of appreciation that they deserve. His works are so frankly given to the melodious exposition of a melodious theme, that one hastily sums them up in these terms and lets it go at that. On the other hand there is much technical facility in the construction of his pieces, and a wealth of real musical thought in their harmonic texture, but this is so suavely interwoven that its real cleverness escapes the casual observer. These twelve pieces are splendid examples of his style as it has developed, and there is very much of unusual value hidden away in a form that rolls fluently off the fingers; and whatever else may be said of them they have, from a teaching standpoint as well as from that of a player who does not quibble over the presence of pleasing qualities, a value that can best be summed up in the word "practical." This fact alone ought to be enough to give them a wide acceptance in certain quarters—and this will, too, be among a discriminating class. Their choice is a matter of appropriateness, and not of intrinsic value—the latter they have at all times. Their merits should at least entitle them to an examination at the hands of every progressive teacher. They are a valuable addition to the series known as Schmidt's Educational Series. The names of the separate numbers are: "Adagio Religioso," "Rococco," "Slavonian Danse," "Espagnola," "Scene de Ballet," "At the Spinning Wheel," "Estella," "At Evening," "Gypsy Melody," "Northern Legend," "Kujawiak," and "Moto Perpetuo." Let it not be thought that simplicity is one of their outstanding qualities.

Every player of the violin is, of course, familiar with the name of Dancla, and this group of pieces is true to the style which has been made known through their predecessors. Here is, indeed, that melodiousness which has not much more than melody to commend itself. The accompaniments are as easy as the violin parts, both to play and to understand, and although the harmonic treatment is adequate to set forth the melody, it adds not much beyond that.

Of even more extreme simplicity are these pieces by Albert Biehl, but considering their adaptability to the requirements of the youngest pupils and the manner in which difficulties have been censored to keep them at all times within the range of practicability, they are of even more than average interest to the teachers of the violin. There is everywhere apparent good writing and purity of musical thought, with commendable conciseness in the matter of form.

The same might be said of these pieces as has been commented above in reference to those of Albert Biehl, except that they are still more simple, going only one step past the point where the range of the technical equipment of the player is limited to the open strings and the simplest of rhythms.

The Hoffmann etudes are also from the pen of a composer whose melodiousness has apparently been his greatest curse, at least when it comes to earning praise from those musicians known as "high brows." The exercises here presented are splendid instances of consistency of form, their chief idea being instead of a melodic figure, a mechanical device which utilizes some one of the technical problems most frequently to be encountered. One of the advantages of this edition are that the scores of the two players are written one line

above the other, looking very much like a piano score with both hands in the treble clef. By this means the teacher is enabled more closely to follow the playing of the pupil. There is also merit in the simplicity of the parts allotted to the teacher, for this same reason that the attention is not too much taken up with playing, to the detriment of the supervision to which the pupil's work is entitled.

The Herrmann etudes are published with the two parts bound separately, and with the added fact that both parts are quite devoid of technical impediments it is suggested that these pieces might, if desired, be used as little duets between pupils, offering them a rather diverting incentive to partake occasionally of ensemble efforts outside of hours, among themselves. They are not so much restricted to the ordinary conception of etudes as to make them displeasing in this form, and yet there is much of technical value in their make up.

The exercise books of Hermann cover a wonderful amount of territory. The first two books stay within the limits of the third position, and cover the first problems of fingering and bowing in a comprehensive and yet brief manner. The third book offers double possibilities; the manner in which the problems of advanced technique are presented suggests that they would make admirable exercises in reading for the full-fledged player who has not previously become acquainted with them, and certainly to the teacher who wants to get something outside of the ordinary rut to give to advanced pupils, there will hardly be found anything better adapted to suggest various of the problems so often overlooked by pupils who are just approaching the goal of professionalism.

For backward pupils who need a great variety of material confined to the limits of the first position, there will be a discovery in Bohm's forty exercises of even difficulty and of differing subjects. There seems to be a demand for more material, leading to thoroughness in fundamentals rather than hurrying on too fast into the course ordinarily prescribed, and one that too often leaves much neglected ground to be retraced at a later period.

These three books are more given to the problems of fundamentals such as scales and arpeggios through the different keys, and will be found especially desirable on the part of such teachers as do not follow any special method, but adapt their own methods to the needs of particular pupils. The materials here given will blend advantageously with any elementary course when employed under the direction of a careful teacher.

(From W. F. Strong, Dixon, Ill.)

"Buds and Blossoms." Tunes and exercises for the Violin, by W. F. Strong.
Part I $1.00
Part II, price ..... .50

The old melodies which are found in the first volume are likely to appeal to many violinists in those parts of the country where "Home, Sweet Home" and "Old Folks at Home" are still a necessary part of the standard repertoire of the village violinist. Half of the second part is taken up with David's splendid arrangement for the practicing of all the major and minor scales in one continuous exercise.

(From J. Fischer & Bro.)

String Quartet in G major, by Giuseppe Ferrata, Op. 28. Price, score, net....$1.50
Parts, net 2.00

As the serious reader is he who perseveres to the end, there is saved for such readers comment regarding a serious work and original—both in its subject matter and in the sense that it is not an arrangement or adaptation. These transcriptions are all good in their place, but musical progress, as far as concerns players, publishers and composers alike, must be measured in the output of works that are wholly created rather than merely redressed. The String Quartet in G major by Giuseppe Ferrata, which is published as his Op. 28, and recently issued through the New York house of J. Fischer & Bro., was awarded the first prize in the 1908 competition held under the auspices of the Pittsburgh Art Society. It is not exactly a compliment to the

discrimination of our American music buyers that such sterling works as those which emanate from the scholarly and at the same time poetic pen of Mr. Ferrata, should be found difficult to market on the part of his publishers, but there is the consolation that in the case of many of our greatest art workers in the past, recognition was tardily given, but remained the more imperishably—as operates the invariable law of compensation.

This quartet, in common with all of the work of this composer, will not be made the object of exaggerated worship. In it the composer does not tear out his heart to show you that it bleeds; neither does he try to make of the string quartet a symphony orchestra. The first movement is predominatingly *Largamente,* which is the opening *tempo* indication, with a second subject in a faster tempo, the working out of which will be perhaps the most elusive interpretive element in the work, in that its rythmic difficulties are apt to tempt the players to forget the ever-present necessity for both poise and repression.

The second movement is a Serenata-Scherzo, and in the manner in which occasional 4-4 measures are introduced in a 3-4 movement, thus permitting a melodic unit to be extended regardless of rythmic limitations, there is found one of the favorite devices of this composer. It is a subtlety that is without awkward features, and one that is consistent with the material at hand, and in a movement of this character it adds the requisite piquancy without lapsing into mere grotesqueness.

The third movement is a Romanza, and although the opening theme, shared in unison between cello and first violin, has both dignity and beauty, one cannot but feel that Mr. Ferrata realized he was writing "high-brow music," or at least "music for high-brow judges," else he would have permitted himself more ingratiating suavity in the divertissement in place of the rather robust allusions to the complications already put to rest in the first movement. It is a splendid movement, but one might have forgiven himself momentary abandon to the sensuous charms of an alluring adagio, even though he may outwardly have frowned the while. To be deprived of this opportunity becomes only the more tantalizing, when the composer shows with an occasional touch that he could do it if he chose, then passed on. The Finale Fugato is not nearly so formidable as the name suggests, neither to listen to nor to play. It is not necessarily easy, but it is practical, and not given to either experiments or stunts.

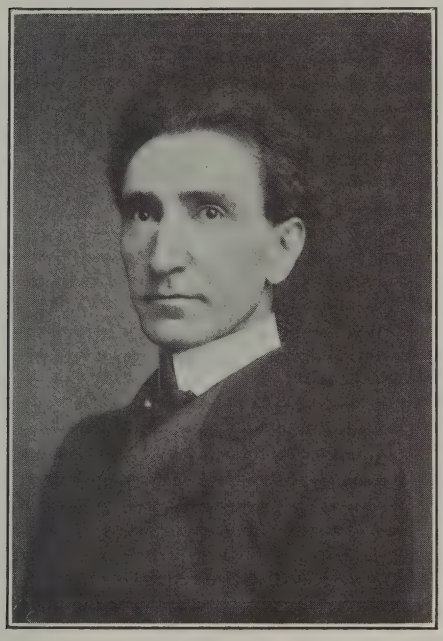
The one trait that needs to be borne in mind in an interpretation of practically all of the works of Mr. Ferrata is that although he beguiles you away from the ruling tonality by well disguised and easy stages, it is exceedingly necessary that this prevailing tonality be retained firmly in mind, and the performer thus prepared to grasp and immediately recognize a sudden return to the point of digression. It is as if a prestidigitator were to ask you to select a card and return it to the deck; if you do not remember the card, the trick loses its force. It is, perhaps, due to this one phase that the music of Mr. Ferrata fails to attain a wider and more immediate popularity —an inditement not against his music, however, as much as against the musical discrimination of our American musicians.

This New Orleans recluse (with apologies to New Orleans, which ought indeed to be willing to be considered a hermit's woods, if by so doing she might be permitted to harbor a few citizens so deserving of a nation's honor) has indeed, in this work produced a valuable and a deservedly permanent addition to the serious literature of one of the highest, if not the highest form, of musical art. This string quartet well deserves a place in the permanent repertoire of every quartet organization which desires to do simple justice to the productions of American soil, even though as in this case sprung from a transplanted Italian root. This does not suggest that it be accepted because it is American, but merely that it be not rejected because of any such reason. The work should stand solely on its merits, but there is cause for felicitation, not only that its composer is an American resident, and that it was first recognized by a loyal American prize-bestowing organization, but that it is now given a place in the catalogue of an American publishing house, even though there is small chance of an immediate financial return commensurate with the outlay entailed. ARTHUR GRAY.

Who's Who and Why

AN AMERICAN COMPOSER

Giuseppe Ferrata, whose G Major String Quartet has just been published by J. Fischer & Bro. of New York, was born in Gradoli, Province of Rome, January 1st, 1866. When very young, his predilection for music was encouraged and he was given excellent instruc-



GIUSEPPE FARRATA

tion. He won the scholarship at the Royal Academy of Music, Rome (of which he was a graduate later), when he was only fourteen years old. When he was sixteen he was chosen from a large class of advanced pianists of the Conservatory to play Mendelssohn's "Variations Serieuses" at the concert given in the presence of Queen Margherita at the Costanzi Theatre in Rome.

After finishing his course at the Conservatory, he studied with Sgambati and then with Franz Liszt, who gave him abundant encouragement and prophesied form him a great career as a pianist and as a composer. Since then, many honors and decorations have been conferred on Ferrata, among the number being: Three medals from the Royal Ministry of Public Instruction, Italian Government, won as composer in different competitions; six first medal prizes won at the Royal Academy in Rome as pianist and as composer; first prize at the competition held in Bologna, Italy; diploma and gold medal at the Exposition of Palermo, Italy, etc.

As one of the most remarkable of Ferrata's recent awards may be mentioned the winning of the first prize in all four classes in a competition offered by the "Art Society" of Pittsburgh, Pa., i. e., for the

1. String quartet, Op. 28.
2. Composition for piano.
3. Suite for violin and piano in three movements.
4. Choral work for eight real parts.

In 1913 Ferrata was awarded First prize, Class A, in the Modern Composers' Series, Prize Competition, given by the "Art Publication Society of St. Louis, Mo.," open to the composers of the world, for a "Toccata Chromatique," piano solo.

Chevalier Ferrata is a member of the Royal Philharmonic of Rome, and of the International Artistic Club of Rome. He was knighted by the King of Portugal, and he has received letters of commendations from the Queen of Italy and from the King of Belgium.

The Sibelius Coda

Maud Powell is the pioneer violinist who first let America hear the Sibelius, Tschaikowsky and Dvorak concertos. Speaking of her production of the Sibelius concerto a few years back, according to W. B. Chase in the New York *Evening Sun,* Miss Powell said the other day that when she received the Finnish composer's work the blotted manuscript was almost illegible. The coda, a part of special importance to the solo player, did not seem to fit. Sibelius had appparently wearied of his musical ideas. He dismissed them as you would scold a naughty child. Miss Powell was in Cleveland at the time. After her concert she sat at supper at her hotel, when a local composer sent in his card.

It was the same Pietro Floridia who recently conducted a new Italian symphony society in New York.

"Pardon, Madame," said Mr. Floridia, "but will you let me have the manuscript of the concerto you played tonight, to see if I can improve the coda passage for you?" Miss Powell was willing, but the time was short. She was leaving at ten o'clock the next day.

Floridia took the music. At the train next morning he appeared. The ink was still damp on his added pages. The man had sat up all night, and not only that, but he had so absorbed Sibelius's ideas and musical style that the concerto and new coda, when the violinist played them over, seemed as if created by one mind.

♮ ♮ ♮

Karl Rissland

KARL RISSLAND, whose Caprice Caractéristique for violin and piano was recently published by The Oliver Ditson Company, was born in Thuringia, Germany. At the age of ten he appeared in public as soloist, at fifteen wrote songs, entered the Leipzig Conservatory, and at twenty-one became a member of the violin section of the Boston Symphony Orchestra. In addition to appearing as soloist and in chamber music concerts in Boston and other cities, Mr. Rissland has devoted much time to teaching and composing.

His most recent composition for violin and piano (also published for 'cello and piano), *Romanza,* bids fair to become one of the most successful of his pieces, as it combines modern harmonies with a romantic spirit and continued melodic flow in a most satisfying style. The first public performance of the *Romanza* was by Mr. Rissland himself at the Tuilleries, Boston, April 3, where it was most favorably received.



KARL RISSLAND

Among the prominent artists who have used Mr. Rissland's compositions are Arthur Hartmann, Bernhard Listemann, Maud Powell, Henri Marteau, P. Tirindelli, Max Pilzer, Anton Witek, A. Bok, A. Saslavski, and others.

Editorial Bric-a-Brac

With so delicate and so important an instrument as the violin, it is most important that the owner shall be certain that his instrument will be in the hands of a good repairer. It takes years of experience and handling of violins to avoid "bungly" work; to know the right adjustments and proper wood for soundposts, bassbars, bridges, etc. Like any science, the man who has had the best of instruction, together with experience, will be the man to whom the owner will want to trust the violin of his choice.

There has been a great deal of talk in the papers of America about fraudulent practices in the sale, making, and repairing of violins. We all know that America has as good repairers and makers as are to be found anywhere in the world; the word of mouth testimonial, which is the most satisfactory in a small community, among violin experts is utterly inadequate to the large dimensions of the United States. The editor of THE VIOLINIST has had repeatedly inquiries from its readers as to where it would be best to trust their violin for fine repair work or to purchase a really reliable new violin.

American makers and dealers have begun to recognize this condition. Those who have been established, and who have proved their worth in this line, would be greatly benefited by an affiliation. And the younger dealers and repairers who could qualify for association with these, would be greatly benefited by being taken into their ranks.

This would do a great deal, also, to help in standardizing the art. Painters have such an association, the Sculptors' Association of America is a sample of maybe the most successful and influential in its line.

One of the attempts in this regard has been started in a modest way by Fassauer Ferron and John Hornsteiner of Chicago. Some ten or fifteen of America's most wellknown violin makers have been invited to band together in what is called the "Associated Violin Makers of America." This is intended by no means to infer that they are the only ones of the first rank. But it does mean this: they have been acquainted with each other's work for many years and know it to be absolutely reliable. Others who wish to join this association can make application to the nearest member; those in New York to a New York member, those in Boston to a Boston member, etc. These will be apt to know more intimately of the younger men's work than will those at a great distance; and this local member can recommend him to the association. A majority vote will then be necessary to admit the applicant. Thus gradually the association will include the reliable, experienced and properly prepared craftsman of this art.

The object of this association is to standardize the profession; to set a mark for the younger makers; who, when they qualify, can become members. As to the dues and spending of this money, the idea is that there shall be no set fee; there will be an initiation fee to cover necessary expenses. That the association shall advertise as an association that its members are reliable, trustworthy violin makers and dealers; that teachers, artists and connoisseurs, though not acquainted, can trust their instruments for repair work

to these men. In other words, the association guarantees the work of its members; and any complaint of work done by these will be looked into by the officers of the association. Assessments or dues will later be fixed for advertising; and this advertising shall be done in such a way as to inform the largest number of teachers, artists and connoisseurs of the existence of the association, of its guarantee of the work of its membership.

Such an association will fill a most decided want in the violin world of today. Players of stringed instruments moving from one city to another need to become acquainted in a new city with those who will do reliable work, and surely the recommendation of the fellow craftsmen is the best of recommendations.

Another movement in this direction has been taken by Mr. August Gemunder of New York City. He has proposed what he calls the American Academy of Violin Makers; the object being to advance the interests of modern violin makers and to encourage the art and science of violin making, and the use of modern violins.

Membership in this academy may be had by all makers of violins who practice their art as a profession, and who have made and sold twenty-five or more instruments of the viol family.

The fees of this organization will be five dollars for initiation fee for all who join before March 14, 1914, and two dollars per month thereafter; the money is to be used for a paid secretary-treasurer who shall keep up the correspondence of the academy, etc.

As the voting and balloting must be done by mail, it will be some time before the officers can be announced. The proposed president is Knute Reindahl; the secretary-treasurer, August Gemunder.

The academy proposes an annual convention and a permanent exhibit to be set up in New York City, to which the public will be admitted daily, free of all charge. They shall select a suitable site or sites and compute the average monthly rental; they shall seek the services of a competent person to put in charge of this exhibit, and compute the average monthly salary requirements, together with such incidental expenses as fixtures, lighting, telephone service, and such advertising as may be advisable to apprise the public of the permanent exhibit.

"The first convention of The American Academy of Violin Makers will be held in New York City on or about May 15, 1914, and the committee on conventions and exhibits shall make such arrangements as may seem necessary."

The following selected from the by-laws of the academy will give further ideas of its object and what its organizers hope it will accomplish: "Each member of the academy is requested to forward to the secretary-treasurer a list of his delinquent creditors; a list of persons who, evidently through curiosity, have violins sent for trial with no evident intent to purchase. Some legal means for publishing these lists for the guidance of all members will be taken. The secretary will forward these lists to the president, as they are received by him, and at such time as the president deems proper, their publication may be ordered.

"Members will make note of any and all references in books and periodicals to modern violins which may be couched in derogatory language, and of such accounts as may appear in the public prints or musical journals which, thanks to the liberality of the English language and ignorance of many writers thereof, may speak in too glowing terms of old violins in general. These articles should be clipped, whenever possible, and sent to the secretary-treasurer together with the name

of the paper they were taken from and the date of publication. This information should be written in the margins of each article, for the guidance of the secretary. The secretary will keep such articles in hand for the reference of officers, or, should the academy be in position to do so, see that some comment on these articles reaches the publishers in question, either through correspondence or through the publication of articles of an argumentative or combative nature, calculated to convince press and public that the modern maker is watching the press and doesn't propose to stand idly by and witness such gross inaccuracies as now go the rounds of the press.

"Until such time as provision may be made for the insurance of a monthly bulletin, The Violin World, New York City, shall be used as the official medium for the interchange of ideas and the publication of notices by the various officers and committees of The American Academy of Violin Makers."

The movement for the Association of Violin Makers for their mutual benefit is a much needed one; and we sincerely hope that some such association will be culminated. It is difficult to be all-wise at the beginning of a movement; but with experienced men in the lead, and men who have the real good of the fraternity at heart, a principle of union should be evolved which shall protect them from imposture and insure the violin public, teachers, artists and connoisseurs of the right kind of service.

The foregoing has been written that the best violin makers of America, and those of unsullied reputation, shall band themselves together for this protection to the public. It is not and should not be a movement for personal gain, but a public spirited movement for the protection of the owners of violins.

Another movement somewhat in this line was begun some two or three years ago in that cradle of American work and education, Boston. It is called the "Cremona Club." This has no fees, and membership is by invitation. The members get together once a month to discuss matters pertaining to the craft, examine specimens of each other's workmanship, either making or repairing, and old violins are often examined and discussed; varnish and the different kinds of woods and technical news of the violin world is brought before them. The editor of THE VIOLINIST has been conversant with the work of this club, and the good it has done cannot be estimated. It is an education in itself, the men have learned the art of generosity to fellow craftsmen, together with other more important ones.

The bulk of Paganini's fortune, about two million francs, as also the precious collection of instruments (with the exception of his favorite Guarnerius, bequeathed to the Genoa musuem) went to his son, Baron Achille Paganini.

That Paganini had not a few enemies (mostly professional) is a lot shared by all men of distinction and greatness. He was accused of dissipation, measureless jealousy, murder, greed, avarice and charlatanism in his art. If he had been a compilation of all these vices, how is it possible that the world should have idolized him for forty years and longer, all the time knowing of his worthlessness as a man, and of his humbug as a virtuoso? The numerous concerts for charity he gave show us his nobler impulses.

Lack of almost any kind of education, the severe treatment by a tyrannical father, early triumphs on the concert stage, and the accompanying homage may to a great extent account for his foolish deeds. His generous gift of twenty thousand francs to the young composer Berlioz, whose music fascinated Paganini, has found skeptical critics, among whom

Ferd. Hiller distinguished himself in explaining that Paganini had simply lent his name to the transaction and then shamefully posed as real donator. But Hiller was an influential member of that conservative faction which glorified the classical period of music at the expense of everything else that deviated from that path, and so he presumably only saw in Paganini a charlatan virtuoso, because he never had played Bach's works, or the Beethoven concerto. Many years ago I had a conversation with Joachim and Vieuxtemps regarding Paganini's merits as virtuoso. The one, an intimate friend to F. Hiller, and having never heard Paganini, gave a very depreciative opinion; while the other, who had heard Paganini a number of times, spoke of him as "the greatest of us all."

Paganini loved his mother and his child dearly, showed a friendly and kind disposition toward people whom he liked, bothered nobody with his self-praise and self-glorification, spoke with warmth and kindness of rival violinists, and was in rapture when he heard good opera music, or when he could play a Beethoven quartette.

Paganini's virtuosity will remain the center around which the violin world moves. Great violinists were before him, but none has climbed the height on which Paganini's genius throned.



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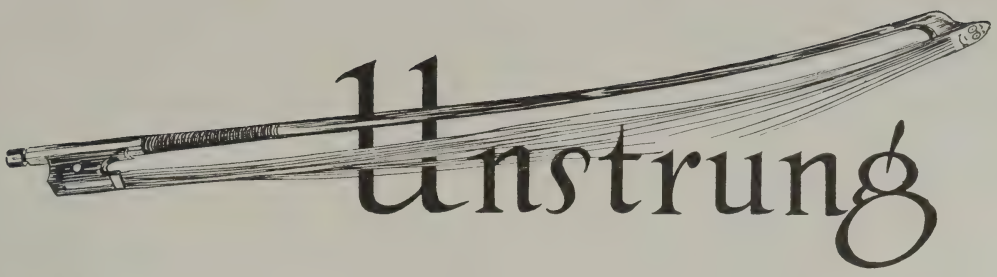
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COMMERCIALIZING MUSIC

Returned from study abroad, the high-brow cellist tried for two years to educate the American public to appreciate his perfected art. The result is well known—later he went into vaudeville.



BERLIOZ and Schubert are interesting subjects for contrast. It is not so much upon the outward aspects of their lives that I would dwell. These were vastly different: Berlioz erratic, volcanic—today in Riga, tomorrow in London; Schubert hardly ever out of Vienna. Berlioz hopelessly in love with the beautiful Miss Smithson; Schubert a bashful bachelor, uneasy in the presence of ladies. Berlioz, again, with strong likes and dislikes; Schubert with a nature little given to the expression of such things. This is interesting, but the contrast between them seems greater when we consider them as musicians; and a passing thought upon their work leads to a consideration of the relative value of several important factors in musical composition. Herein lies the real worth of the contrast. Berlioz's work and all that it stands for is well known to us today. If we remember how it was received during his lifetime, we can understand the relationship which it bore to the music of his time. Today its popularity can hardly be described as great. What Berlioz hammered at was practically the same as what Liszt achieved. Since the advent of Wagner and Strauss, the forerunner seems to be somewhat overshadowed by the disciples.

But one thing is clearly photographed on our minds. That is that Berlioz was doing new work and attempting things which no one had ever attempted before. Sometimes his music seems to us "made" (*gesucht*). This is the result of the fact that his imagination outdistanced his pen, that while his fingers were busy on the paper his feverish brain was already a long way ahead of them. The patchiness of much of his music is due to this.

There are other difficulties, too, with which he had to cope; his choice of subjects necessitated a special musical vocabulary. For the man who wants to describe the crack of doom in fitting terms, has to be careful what terms he employs. Berlioz's orchestral technic was so excellent that it almost makes us forget his faults.

Today his name stands for a completely satisfactory expression in the orchestra. To him every instrument and every group of instruments possessed a particular character; he thought in terms of the orchestra. But even this cannot hide his deficiency as a melodist. The man who was full of wild schemes, who had saturated himself in Shakespeare and in Gluck, seems never to have attained to that state of ecstasy necessary to press out of the soul the kind of emotion which gives birth to really great tunes.

Once or twice he approaches a state of exaltation, as in the love scene of the Romeo and Juliet Symphony. But his work, as it stands, with all its great value and huge interest is little short of a monumental tragedy, for he never bequeathed to us a melody of real depth and unmistakable tenderness.

With Schubert the facts are otherwise. We associate him with a peculiar kind of pleasure which serves us in quiet and tranquil hours. He is at his best in small works in which his lack of musical knowledge is not apparent. It is when he tries to say something in a larger sphere that he is obviously uncomfortable. His small acquaintance with counterpoint, and the consequent restrictions which this brings, hamper him in the development of his themes. He is therefore unequal

as a writer; a strange mixture of strength and weakness.

Only one thing saved Schubert; that was his gift of melody. Few men have been more divinely gifted in this respect; and when we think of the number of his songs, and the intrinsic value of them, we marvel at the freshness of his thoughts and at the constant flow of inspiration which he possessed.

This brings me to the point which, I think, is worthy of some thought: that is, for how much melodic value counts in a man's work? What the opinion of Berlioz or Schubert is today, depends upon individual taste. But this, apart, these two have a definite historical value.

To most people Schubert means more than Berlioz does. This is because it is difficult to obtain a good performance of one of the latter's works; while all that is needed in the case of Schubert are a good vocalist and pianist. Speaking, however, of the music alone, one is bound to admit that Schubert the melodist touches us in a way that Berlioz, with all his elaborate paraphernalia, never does.

And does not this mean that after all, inspiration is more than technical cleverness, that a song of beauty may rise to heights which a symphony may be unable to attain?

———♮♮♮———

BRAHMS A CIGARETTE LOVER

Brahms, the great composer, loved a good "weed," but did not turn up his nose at a bad one, says the Cologne *Gazette.*

Erich Wolff, the talented composer of songs, who died last Spring, used to tell a story of how he was once favored with one of Brahms's cigarettes. He had only just emerged from the Academy of Music of Vienna when he ventured to submit one of his first compositions to the redoubtable master of his craft and actually played it in his house on the piano.

Brahms was in a cheerful, genial mood and showed his approbation of Kolff's playing and composition. As the young man rose to go he asked him whether he smoked, and on Wolff confessing with a bow that he did the master said: "Then you shall have something really choice." With that he took out of his cigarette case an Egyptian cigarette with a gold mouthpiece and handed it to the young musician, who received it with words of thanks that stammered with sheer emotion and placed it carefully in his vest pocket.

"Why do you put the cigarette away? Why not light it now?" asked Brahms, who had already struck a match.

"I cannot smoke it," replied Wolff. "I shall take great care of it; it is not every day that one gets a cigarette from Johannes Brahms.

Thereupon the great man opened his cigarette case again and said, with a smile of satisfaction:

"Then just give me back the good cigarette, will you; for your purpose a 'sport' will serve just as well."

———♮♮♮———

I invite *especially those students who have become dicouraged* in their struggle to obtain left hand technic. To such students I wish to say, give this *interval theory* a *thorough* trial and be convinced that with a *clearer mental vision* you will enter into your work with renewed energy and success will be your reward.

———♮♮♮———

I believe in courtesy, in kindness, in generosity, in good cheer, in friendship and honest competition. I believe there is something doing somewhere for every man ready to do it. I believe I'm ready—Right Now.

———♮♮♮———

Help Yourself

It was State fair week. A prominent violinist of the nearby city was unlocking the door of his studio one morning, when a raw-boned young rustic approached him gingerly with the query:

"D'yeou give vierlin lessons?"

"I do."

"I'll take one."—*Musical America.*

BOSTON.

THE musical season in Boston is so replete with first-class attractions of opera, symphony concerts and violin recitals by the most eminent virtuosos that the music lovers can hardly attend all of them. Every evening and afternoon, including Sunday afternoons and evenings, there is some kind of musical entertainment either in Symphony Hall or in the other halls devoted to the presentation of musical attractions.

A new orchestra has been formed of fifty pieces, most of the performers being local musicians, and concerts are given every Sunday afternoon. First-class, beautiful and comprehensive music is given to large audiences. Such an orchestra has been needed here, for many educated music lovers cannot attend the Symphony Orchestra's concerts and do not care to hear too much of the class of music given by this organization. On Sunday afternoon the Philharmonic Orchestra played selections from "Lohengrin," "La Giaconda" and "Carmen" and the overture to Oberon. Mme. Calvert, a Boston soprano, was the soloist, and Mr. Charles Frank the conductor of the orchestra. This was the third Sunday afternoon concert given by this young organization.

On Sunday afternoon, the 18th, Ysaye gave his first recital of this year at Symphony Hall, and to say the least he played poorly, with false intonation, was over sentimental and evidently uncertain of himself. His playing is different from that of last season. Jacques Thibaud, at his last recital here, firmly established himself as a fine player and the equal of any of the players now before the public. He will play here again the afternoon of January 31st, at Jordan Hall. A new violin soloist, Alexander Bloch, a Russian, and a pupil of Leopold Auer, will make his first appearance here at Jordan Hall on the afternoon of the 21st. I have heard Mr. Bloch play, and I am sure that he will prove a successful virtuoso. He uses a Carlo Ferdinand Landolfi violin.

On January 27th, the Flonzaley Quartette will give a recital at Jordan Hall. It is universally admitted both here and abroad that this quartette is the superior of any quartette now before the public. All of the members are fine performers and intelligent musicians and devote all their time to quartette work; hence, their superiority.

A dozen of old Italian violins belonging to the Musicians' Supply Company have been on exhibition at John Wanamaker's store, New York since the 16th of January and have been objects of interest to hundreds of visitors. Both Ysaye and Kreisler have played on them. Messrs. Wanamaker, I have been informed, are going to hold exhibition of old and new instruments at least twice a year hereafter.

Will some of the readers of THE VIOLINIST write and let us of the east know the woods of the Pacific Coast, notably the Douglas fir, Sitka spruce, and the larch? Surely some of the western violin makers have used these woods and it would be very interesting to know what they think of them.

Harvard

DRESDEN.

A HIGHLY gifted young American violinist, *Evelyn Starr,* appeared with tremendous success at a concert given by the Russian composer *Serge von Youferoff,* who conducted the Berlin Bluettner Orchestra. The program was devoted exclusively to his own compositions, orchestral, vocal and instrumental. Miss Starr interpreted a "concert fantasia," op. 34, which counts among the more impressive selections given on the occasion. Youferoff's creative powers are by no means original,

but pleasing. His inventive vein is not strong and he often appeals to the fame of other authors such as Wagner, Grieg, Strauss, etc. The best and the most interesting were the songs to words from Lermontoff, the music suggesting the weird strains of Russian folklore music. Frau *Bender-Shäfer* was the singer, who succeeded well in the rendering of the sad music. A "Prologue," a "Fantasie funèbre," a "Summernight," a "Sinfonietta" and a "Balletsuite," op. 49, were on the program.

Miss *Starr,* a pupil of von Auer, owns a magnificent tone, her technic is remarkable and her musical conception such as to suggest an artist of significance. Yet she is very young, looking almost a child. I do not hesitate to prophesy a big future for her as a violinist "Starr."

Two other Americans created just attention. They are the pianists *Rose* and *Ottilie Sutro,* who interpreted some interesting musical literature for two pianos, such as: Alg. *Ashton*, op. 50, a prélude of decided artistic merit. Two pieces, op. 19, by *Pierre Maurice* and a Sonata, op. 22, from *Rich. Roessler,* further followed selections from Saint Saëns and Arensky, "Silhouettes," a charming composition, which called for lively applause and three encores. The ensemble playing of the two sisters are deserving of undivided recognition. They had brilliant press notices.

The *Petersburg quartette* made little short of a sensation. The union is composed of *Carl Grigorowitsch, Kranz, Wm. Pakaleimkoff* and *Sieg. Butkewitsch.* They played: Glazounow, op. 64 (great success), R. Glière, op. 20, as well as a "Passacaglia" for violin and "Bratsche" (2nd violin), by Händel, a virtuoso selection of indescribable charm, which was given in a tempo and with a pianissimo that defies description. It was instantaneously redemanded. A Russian singer, *Mme. Kobelatzky-Fllyna,* interpreted songs by Gretschaninoff, Tschaikowsky and Rachmaninoff. The accompaniments were given in a model way by Miss *Gladys Seward,* the prominent American pianist, who is touring Germany presently. She will soon leave for a tournée in Hungary.

An interesting recital was arranged by Mme. *Rappaldi-Kahrer,* Dresden's famous pianist. On the occasion a former pupil of Ners, Miss *Honoria Traill* of London with supreme mastery of the technical and spiritual content, played MacDowell's "Witches Dance," and a study by Shriabine (for the left hand alone). Among other very prominent present pupils of the maëstra should be mentioned Mr. Sigurdson, the Misses Huebler and Eiben.

Two new operas were produced at the court opera: Wolf Ferraris' *"Jewels of the Madonna,"* and Edw. Kueneke's *"Coeur As."*

The former had a strong success at the first representations, but the interest soon lessened off. It was, meanwhile, magnificently given with first rate soloists and v. Schuch at the conductor's desk. Kueneke's opera made no decided impression, but was well presented in a model way.

The *Verdi centenary* was marked by a non-plus-ultra performance under v. Schuch's lead of the composer's "Falstaff." The performance was a marvel of finish, élan and spirit.

A. Ingman.

♮ ♮ ♮

In a lecture delivered at the University of Oxford, Professor McKendrick stated that "while the intricate connections of the auditory nerves are only just being unraveled, it is probable that the roots of those nerves are more widely distributed and have more extensive connections than those of any other nerves in the human body. Researches on the auditory nerves indicate that there is scarcely a function of the body which may not be affected by the pulsations and harmonic combinations of musical tones."—*Max Klemmer.*

THE VIOLINISTS' CORRESPONDENCE BUREAU

Wisconsin, Dec. 28, 1913.

EDITOR THE VIOLINIST: Enclosed please find money order for which renew my subscription beginning with January.

I am a student of the violin and find many instructive articles in your magazine and enjoy reading it very much.

MARTHA T. LARSEN.

Editor THE VIOLINIST: I enclose the subscription of George Paulsen. This is the third I have secured. Mr. Lang, whose subscription I sent previously, is leader of the orchestra and plays a Philamona violin, by J. D. Horvath, New York. It is a splendid instrument, better than many old ones. I am glad the Violinist is interested in violins as well as music and instruction.

S. B. GOODSPEED.

NEW JERSEY, Jan. 6, 1914.

Editor THE VIOLINIST: I am enclosing money order in payment for two years' subscription.

The magazine is improving continually. I am very busy but always make time to read it with profit.

Wishing you constantly increasing success, I am

EFFIE E. YOUNG.

NEW YORK, Jan. 7 1914.

Editor THE VIOLINIST: Enclosed postoffice money order is for THE VIOLINIST, 1914.

Having been for many years a pen-ink portrait artist in New York City, I appreciate the quality of the pictures, print, paper and simplicity of form.

Having been an amateur violinist and something of a violin maker, I am much interested in some of the articles.

I wish you a Happy New Year.

GEORGE SNYDER.

EDITORIAL NOTE.

(Mr. Lockwood in his article gave general rather than specific suggestions as to compositions for Amateur Orchestras. He cautioned against the use of Mozart, Gluck, Schumann and the like, and suggested Haydn, Schubert, the 6th symphony of Beethoven's [omitting the Andante], and the Tschaikowsky B-flat minor concerto. —EDITOR.)

Editor THE VIOLINIST: Enclosed please find money order for two years' subscription.

I have the full number of copies of THE VIOLINIST since its beginning and always eagerly look forward to the date of publication of the following number.

Wishing you the best of success in the future.

JULIUS HORN.

Editor THE VIOLINIST: In January VIOLINIST of 1912 there was an article by Samuel Pierson Lockwood on "Amateur Orchestras." If I remember correctly in this article he suggested a number of compositions suitable for such an orchestra. I have lost this particular number, but would like to replace it if I could.

If you are unable to send me this copy, would it be possible for you to give me briefly the information which I wish? What was the symphony which he considered suited to a small orchestra?

Thank you very much for any trouble which you may take in this matter.

JESSIE M. LAW.

Editor THE VIOLINIST: Enclosed find check in payment for one year subscription for THE VIOLINIST. I enjoy reading your little magazine very much, and eagerly await its coming.

(MRS.) JNO. F. MANIER.

A CALENDAR OF CONCERTS.

FERBUARY.

1. Miss Beatrice Harrison (recital), Fine Arts Theatre; 3:30; Chicago.

1. Symphony Society of New York, afternoon, Aeolian Hall.

2. St. Louis Chapter of American Guild of Violinists (evening), Hennemann Hall, St. Louis, Mo.

4. Francis Macmillen (recital), Evanston Women's Club; 10:30 a. m.; Evanston.

8. Mischa Elman (violinist), Studebaker Theatre; 3:30 p. m.

10. Orchestra Hall, 8:15, Eugen Ysaye, Leopold Godovsky and Jean Gerardy in joint recital.

10. Kneisel Quartet (evening), Aeolian Hall, New York.

13 and 14. Chicago Symphony Orchestra (Wilhelm Middelschulte) organ soloist.

13 and 15. Symphony Society of New York, afternoon, Aeolian Hall, New York.

15. Kneisel Quartet, Studebaker Theatre, 3:30 p. m.

15. Wichita Symphony Orchestra (Maud Powell, soloist), Kansas.

20. The San Francisco Symphony Orchestra (Fritz Kriesler, soloist), afternoon.

20 and 21. Chicago Symphony Orchestra (Jacques Thibaud, violin soloist.)

22. Minneapolis Symphony Orchestra, Orchestra Hall (afternoon), Chicago.

22. Erie Symphony Orchestra (afternoon), Erie, Pa.

27 and 28. Chicago Symphony Orchestra, (Bruno Steindel, cello soloist).

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MASSENET'S PANURGE

Massenet's posthumous opera, "Panurge," has had a hearty reception at its first performance at the Theatre-Lyrique, Paris, with Vanni Marcoux in the titular role, Martineli, Dinh Gilly and Lucy Arbel as the other chief interpreters. The book is by George Spitzmuller and Maurice Boukay, and is adapted, in three acts, from the "Pantagruel" of Rabelais. Massenet's librettists have brought a touch of characteristic Galic wit into the story by making one of the principal personages a woman instead of depending upon the masculine element, as Rabelais had done, to supply the fun and satire.

Massenet's music is declared to be not only as sparkling as ever, but to show distinctive qualities not found in his previous scores. His admirers discover here certain sides of his talent not before revealed. Whether he meant this opera to take advantage of the interest in feminism just now rife, as did Paul Dukas on his "Ariane et Barbe-Bleue," or whether his notion was of longer view, it is admitted in any case that the new work contains much of interest and that the fun is genuine. There are lyric portions in which the spirit is one of seriousness, and again, the quick play of dialogue is managed with keen knowledge of the stage. The premiere was an affair of the first artistic and social distinction, and Massenet's widow expressed herself as delighted with the production and its reception.

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Reverting to slow playing, let me suggest that there is no more valuable exercise than the slow scale in every key. This is particularly the case in the second position, where it is somewhat rarely used. Devote half an hour a day for two or three weeks to practicing the slow scale in all the keys, letting each tone sink into your musical soul, playing only when you can listen with the greatest intensity, imagining all the time that you are hearing the ideal tones of some great virtuoso you have heard in concerts, taking nothing for granted, but seeing that every little technical detail of tone, bowing and position has been carefully considered, seeking out the "simple difficulties" rather than avoiding them, and see what an amazing advance you will make. One month of practice of this kind is worth a year of careless practice.

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In this day and age music is no longer considered a worthless art, but stands out as one of the greatest mind and character builders in the education field.

VERDI ON THE PRESS

A woman who was a friend of Verdi has recently published a part of the correspondence that she had with the composer. Here is an extract from one of the letters: "Do you know, dear Madame, that for an artist who addresses himself to the public it is good fortune when the press is against him? The artist remains thus independent. He has no need of losing his time thanking one or the other, or reflecting on their counsels; he writes freely, following the dictates of his mind and heart, and if he has it in him he does something, and he does it well."

♮ ♮ ♮

SAINT-SAENS AND WAGNER

Saint-Saëns commenced life as a "prodigy," and was an excellent pianist and composer almost before he had reached his teens. He has always been remarkable for the versatile character of his musical gifts, and in this connection one may recall the story of his meeting with Wagner. He had been sent with an introduction to the latter, and while waiting in a room, previous to being received, the young Saint-Saëns saw one of Wagner's scores upon the piano. Seating himself at the instrument, he began to play the music, at sight, so perfectly that Wagner rushed in from an adjoining room and heartily embraced the unknown musician.

During his long creative career Saint-Saëns has written a vast quantity of music in all styles and for every branch of the executive art. Much of it has become firmly established in the modern repertoire, and proved popular in every country.

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ORGANIZING A BALTIMORE ORCHESTRA

First steps toward organizing a symphony orchestra in Baltimore have been taken by Henri di Pauloff, who was a fellow student of Kubelik and Kocian under Professor Sevcik at the Conservatory of Music in Prague, Bohemia. Mr. di Pauloff hopes through this effort to establish himself as a musician locally, and much interest is manifested in his plans for the new organization, which is to be known as the Dvorak Orchestra of Baltimore, Md. Its membership consists of thirty-six musicians and weekly rehearsals are to be held.

Los Angeles, Cal.

The newly chosen board of directors of the Symphony Society has elected to the position of musical director Adolf Tandler, a young violinist who has been in Los Angeles for two or three years. Mr. Tandler is a member of the Brahms Quintet and several of his compositions were played by the orchestra which he is now chosen to direct, when it was under Mr. Hamilton.

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Frank Gittelson

Frank Gittelson, the youthful American violinist, who is touring Germany, intends soon to introduce to the German public several unpublished and unknown Paganini violin pieces—copies made from the original manuscripts with the owner's permission.

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San Antonio, Texas

Leading the list for the musical season in San Antonio will be Victor Herbert's Orchestra, Ernestine Schumann-Heink and Frances Alda, assisted by Frank La Forge, pianist, and Gutia Casini, 'cellist. The Tuesday Musical Club has arranged to sponsor the concerts, the dates of which will be announced later. Mrs. Eli Hertzenberg, life president of the club, in making out its list, desired to secure one novelty with attractions well-known and well-liked. Mme. Alda is the newcomer while Mme. Schumann-Heink and Mr. Herbert are constant favorites in the city.

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The Sinfonia Fraternity, the oldest of music school Greek letter societies, was organized at the New England Conservatory of Music by O. H. Mills, now bursar of the schools. It has chapters at many American conservatories and universities, which include departments.

Boston Symphony to Lose Its Only Unenviable Distinction

When the Boston Symphony concerts begin again in the autumn, the orchestra, according to the Boston *Transcript,* will happily lose one of the distinctions that have set it apart from other orchestras—its only distinction, in point of fact, that has not been a merit. For some singular reason, never satisfactorily unfolded, that came finally to have a suggestion of perverse obstinacy in it, the powers that be in the Symphony Orchestra have clung persistently to the single harp. Then, at last, came the pitiful and preposterous dilemma of the final concerts of the spring. The one harpist of the orchestra died suddenly. Since it is a "non-union" band, and the only one in the United States, not an expert harpist was obtainable to replace him. For three pairs of concerts, the Symphony Orchestra was harpless and the foremost orchestra of Europe and America was in the ridiculous plight of playing an important symphony by Mahler with a piano and a celesta twanging in lieu of a harp and of celebrating the universal centenary of the birth of Wagner by the performance of three overtures in which he had considerately used no harp. Henceforth the Symphony Orchestra will have two harps and two harpists regularly employed.

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Musicians on the Adriatic

In seeking some information about a certain piece of music, the writer of this department had occasion to call upon the musicians who are assigned to the White Star liner "Adriatic." There are five men in the orchestra, under the leadership of Harry Anson Clapperton, first violin. The Messrs. Bert Levy, 2nd violin; Vernon Fleet, 'cello; Fred Stent, bass, and Arthur Tate, pianist, compose the balance of the orchestra. Through the courtesy of Mr. Tate, information of interest was obtained. In the first place all musicians employed on the White Star, Cunard and Booth lines are Englishmen and under the absolute control of the firm of Messrs. Black of Liverpool, England. This firm consists of Charles Black, formerly violinist with Halle's Orchestra of Manchester, England, and Fred Black, who played oboe in the same orchestra. None of the men employed by this firm are members of the A. M. U. of England, which is to the English musician what the A. F. of M. is to the American musician. The salary paid to the men who play on the ships is but one pound a week. But this, together with the perquisites and what their board is worth, makes the engagement equivalent to about fifteen dollars a week. The men wear a uniform of blue cloth with green facing. A neat lyre is embroidered on the left arm. The musicians are not required to do anything else than play about five hours a day, which is divided into five sessions as follows: 10 a. m. to 11 a. m. for the second class passengers; 11:30 a. m. to 12:30 a. m. for the first class passengers; 4:15 p. m. to 5.15 p. m. afternoon tea for first class; 7:30 p. m. to 8:20 p. m. concert, second class; and 8:30 p. m. to 9:30 p. m. concert for the first class. Occasional dances are given in the first class cabin from 9:30 p. m. to 11:30 p. m. The men all receive medical attention free, when necessary, and are booked as second class passengers with all the accommodations that go with a second class ticket. Whenever the steamer touches port they have shore leave, and since some of these steamers, like the "Adriatic," which left New York on November 29th for a five weeks' trip to the Mediterranean and return, stop at interesting places for several days, the musicians have an opportunity of seeing the world.

The "Adriatic" on this trip is scheduled to stop at Madeira, Gibraltar, Nice, Monaco, Ville, France, Algiers, Naples, Genoa, and Alexandria, Egypt. The trip back to New York will be made without stops from Genoa, Italy.

The musicians speak very highly of their contractors, and while the engagement may not appeal very strongly to the American musician on account of the rather small salary, from the English standpoint it appears to be a quite fair one. Musicians in England get a salary usually far below that paid in this country.

ERNEST F. ERDMANN in *J. O. M.*

♮ ♮ ♮

WHEN THE AUDIENCE BOWED

Jean Gérardy, the 'cellist, has just finished a successful month's tour in England with Tetrazzini. He went to Germany on October 30th and thence will go to Russia, Paris, Belgium and Austria, sailing for America on December 10th. He told a New York *Times* correspondent the story of how a delightful provincialism was still prevalent in England. "I was invited to stop off at a village not on my regular itinerary by a deputation of music lovers. I couldn't resist the invitation. The hall was packed. Fancy my amused amazement when on coming on to the stage and making my usual perfunctory bow, the entire audience politely rose from the seats and bowed back with the utmost formality, some of the older women throwing in a curtesy."

♮ ♮ ♮

MANNES GIVE POWELL SONATA

David and Clara Mannes gave their first recital of the season at the Princess Theater during the month. A discriminating audience of good size listened with rapt attention to a Veracini Sonata in E minor not heard before in New York, which was admirably played.

The greatest interest centered, however, in the first presentation of a "Sonata Virginiaesque," op. 7, by John Powell, one of the younger American composers, whose Concerto in E Major for violin and orchestra was introduced here last season by Efrem Zimbalist, the Russian violinist. The sonata, still in manuscript, consists of three movements, I. In the Quarters (*Allegro Maestoso—Allegro Vivacissimo*), II. In the Woods (*Andante Sostenuto*), III. In the Big House —Virginia Reel (*Allegretto giocoso*).

♮ ♮ ♮

ELMAN ON VOGRICH'S CONCERTO

Speaking of Max Vogrich's new violin concerto, Elman says it is the most inspired work which has been composed for violin since the Brahms concerto. "We hear a host of new concertos nowadays, but—a work in which every note was *felt*. *That* may almost be considered a miracle! I long to play this wonderful work in America, for it is one which will be everywhere appreciated. But a great majority of my engagements call for the performance of certain compositions which the local societies and managers desire especially, so I will not be able to play the Vogrich concerto as often as I would like.

"The work is replete with new technical problems for the violin. The first movement is a dramatic episode which thrills one with every phrase. And the *Adagio!* What an *Adagio!* I cannot express my feelings in words."

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FLORENCE AUSTIN LECTURES

Under the auspices of the newly formed Institute of Arts and Sciences at Columbia University, New York, Florence Austin, the American violinist, gave her lecture-recital, "The History of the Violin and its Ancestors," in the Horace Mann Auditorium.

Miss Austin has given this interesting lecture numerous times during the past few years and always with success. After some introductory remarks Handel's Sonata in A Major is heard, followed by a stereopticon picture of the great contropuntist. Discussion of the "ancestors of the violin" with views brings two Fiorillo Etudes, for violin alone. The family of viols is next shown on the screen and explained. Vieuxtemps's Polonaise is played, then short pieces by Weitzel and Bohm, views of

Cremona, "the city of violins," Ovide Musin's Mazurka de Concert, with a picture of the noted Belgian violinist, views of Stradivarius and other violin makers up to modern times and the history of the bow, continue to sequence. Wieniawski's famous "Legende" is chosen next, then pictures of many great virtuosi of the violin and finally Ernst's "Airs Hongroises" with a picture of the "German Paganini," as he was called in his day.

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BY CHARLES F. OURSLER

MUSIC is being utilized to soothe the savage breasts of maniacs in the new Phipps Psychiatric Clinic of the Johns Hopkins Hospital in Baltimore, with great success. Moreover, it is being tested as a cure for mental disorders, and so encouraging have been the results that the permanency of the treatment in psychiatry seems assured.

Long before the new clinic was dedicated it was a foregone conclusion that music, in some form or other, would be introduced there. That was because Dr. Adolf Meyer, foremost of America's psychiatrists, was commissioned to direct the disposition of the large sum placed at the disposal of the Hopkins trustees by Henry Phipps, the Pittsburgh millionaire and philanthropist. Dr. Meyer is not only a deep lover of music for its own sake; he has an abiding faith in its value as a therapeutic factor, particularly in dementia and minor nervous disorders.

Accordingly, those who knew this eminent scientist well, were not surprised when the doors of the clinic were unlocked to find a pipe organ the central attraction of the conservatory. It is one of the most expensive instruments in Baltimore, and has a tone of great power and beauty.

This conservatory is the scene of some remarkably interesting experiments. Patients already skilled in the art give concerts there for the pleasure of the others, and sometimes persons whom the doctors believe would be benefited by the treatment are given lessons by Peabody instructors. Diversion is thus furnished; something radically different from the influences and conditions which brought about the melancholia or hypochondria from which the patient may be suffering. It lessens the fury of the more violent inmates, inducing a spirit of gentle-

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(*Continued from page 18.*)

But this is for the few, not for the crowd. Yet many a lover finds, perhaps, more eloquent utterance in his music than his halting tongue can compass; many an eager soul, tethered to a treadmill of small duties endlessly performed for life's small change, finds in a humble violin a voice from other worlds, breathing of peace, and wider skies and loveliness—a single outlet for his soul's desire.

Great as is the number and famous as are many of the sonatas written as duets for violin and piano, a more incompatible couple, as a matter of fact, cannot well be imagined. Not even Beethoven could wed the two with any profound and natural harmony. Like many similar human couples, they have become adjusted to, and tolerant of each other after years of enforced companionship, but fundamental unity, there is none. And the piano has improved and developed along lines which separate it still further from its more mercurial yoke-fellow. The piano in its youth—the old-fashioned spinet or harpsichord—though in itself a much poorer thing, was not isolated in its own perfections. Like many a modern woman who has looked life in the face and deliberately taken up her place therein, neither yielding to nor receiving service from man's mind, but deeming her own completely furnished for her needs, the modern piano is complete within itself, neither yielding to, nor receiving companionship from any other instrument except, perhaps, the human voice.

Violin and piano present the spectacle of a creature of limited but impeccable excellence wedded to one of visible imperfections, but who is gifted with the poet's eye, the poet's heart; they walk together, but are yet incommunicably apart.

One has only to listen to the "Kreutzer" Sonata, played by a couple of artists, to recognize this in its fullness —that is, if one comes to it with unprejudiced mind. It is not a duet; it

is an association of two instruments by force of will, not sympathy. If it happens to be followed by a string trio or quartet one is immediately struck by the difference. In this one finds true harmony, perfect compatibility.—*The Strad.*

WILL LET NASTRUCCI PLAY

Although it seemed for a time that the Musicians' Union of New York might interfere, Gino Nastrucci, the Italian violinist, who was recently engaged by the Metropolitan Opera Company as its first concert-master, will be allowed to fill the duties of that office. Nastrucci, who for eight years has been concert-master at the Milan Scala, arrived in New York on the *Kaiser Wilhelm II.* He was recommended for the position by Arturo Toscanini when it became known that Concert-master Boegner would not return to the desk he held last season.

The Musical Mutual Protective Union has a rule by which musicians are excluded from its membership unless they have been at least six months in the country and there was a contention that one of the union members should have been chosen for the post. However, after a conference of General Manager Gatti-Casazza and Conductor Alfred Hertz, of the Metropolitan, with President James Begg and the executive committee of the union, it was decided to waive the rule and allow Nastrucci to become a member as soon as he makes application after his arrival.

One of the local critics went so far as to say that for him "this work takes pride of place over all similar violin compositions of the last ten years by virtue of its superior melodiousness and freshness, the depth of its emotional qualities and the charm of its form."

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(*Continued from page 16.*)

with gradually increasing speed. Also the arm should be held loosely, never tightened.

SEVENTH EXERCISE—Hold the bow horizontally but without supporting the tip with left hand, and by depressing and relaxing the little finger, raise and lower the point as before making sure that the little finger is balancing the weight and doing the work. Then raise and lower the bow point by twisting the forearm (as in using a screw driver), keeping balance meanwhile with the little finger. Practice also the wrist movements with unsupported bow.

ARM—Now place the violin in position for playing, and with the hair of the bow, almost but not quite touching the strings, draw the bow from point to heel, up and down, at first slowly, and gradually faster. Be sure that the shoulder and elbow joints are perfectly loose, and feel light and free, and that the arm is swung up and down with a loose action. Also take care that the bow is balanced well in the hand by the little finger and that the fingers are held in their proper positions.

Practice also half bow strokes from middle to point and "sideways" wrist strokes at the heel, and in the middle of the bow in the same manner, paying special attention to the looseness, and lightness which should be felt in the joints of the shoulder, elbow and wrist. This is to teach the arm to carry its own weight. Next practice all these movements with the bow on the strings.

TONE PRODUCTION.

The quality and strength of the tone produced from the violin is governed chiefly by the pressure of the first finger of the right hand, the speed with which the bow is drawn, and also the position of the bow in relation to the bridge.

FIRST FINGER—The first finger is the great controller of tone. It must be extremely sensitive to the contact of the hair of the bow with the strings. The

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student should regard the bow as a *prolongation* of the first finger and must be able to feel the contact of hair and strings almost as keenly as if his first finger actually rested upon the strings. Tone is *essentially* a matter of feeling, and the more sensitive the student becomes to the sense of touch, the more beautiful and varied will become the tone he is able to produce from his instrument.

POSITION OF BOW WITH REGARD TO BRIDGE—The nearer the bow is placed to the bridge the more slowly it can be drawn. Also more finger pressure can be applied without the tone breaking down. Hence for long notes sustained forte, the bow must be placed near the bridge. The farther the bow is placed from the bridge, the more quickly it must be drawn (finger pressure remaining equal) and if the bow is placed over the finger board, hardly any finger pressure can be applied and the bow must be turned so that the edge of the hair only touches the string. This position is useful for producing extreme pianissimo, when the bow moves slowly, and also for producing a peculiar quality of tone known as "Flautato," when the bow is drawn quickly.

By varying the finger pressure, the bow speed, and the distance of the bow from the bridge every possible variety and strength of tone can be produced. This offers a wide and fascinating field for experiment and study.

Note that the *dead weight* of the right arm, hand and bow should never fall upon the strings. The weight of the arm, hand, and bow should always be carried during the stroke and the tone pressure should be applied by the fingers.

This prevents scratching and muddiness of tone, and gives that smoothness and flexibility which is one of the greatest charms of good violin playing. Never allow the fingers or thumb of the right hand to become rigid, but always keep them curved outward, and in a flexible condition, otherwise the wrist will also stiffen, and the whole arm will become heavy and unwieldy.

Lastly—Stand well and upright. Keep the body and head in a straight line, keep your chest well expanded, do not raise the left shoulder, hold the violin well in front of you. Learn to breathe deeply, regularly and quietly while playing, as this steadies your nerves, and will give you power and confidence.

Be sure that anything ugly or grotesque in your position or movements is unnatural and fundamentally wrong.

If you would master your instrument, learn to master yourself. The day is past when mediocre playing, accompanied by wild snortings and frantic gesticulations will arouse enthusiasm, and a graceful and dignified bearing will go far towards enlisting the sympathy of your audience.

(*Continued on page 50.*)

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(Continued from page 48.)

Remember that the greatest power and freedom come from self control.

If I have succeeded in suggesting a new and useful train of thought to any of those who read this article, I shall feel it has not been written in vain.

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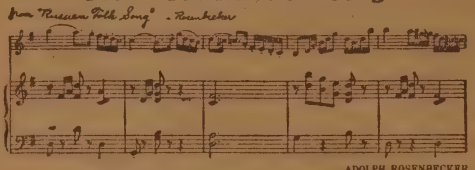
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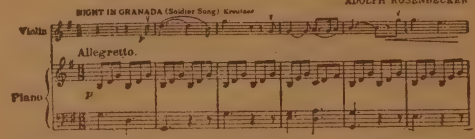
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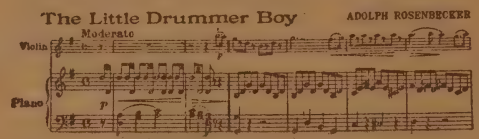
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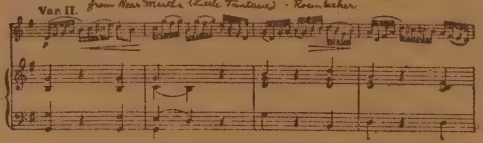
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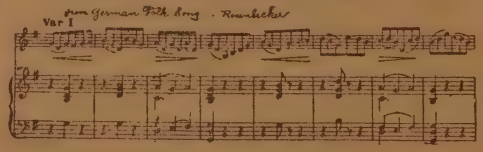




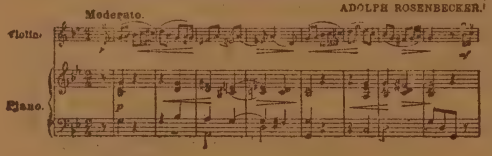
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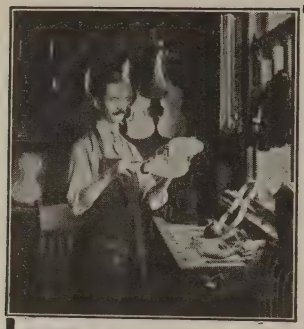
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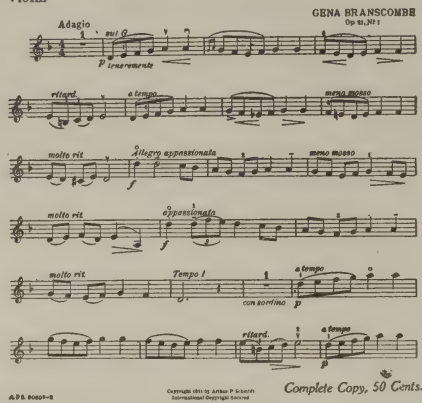
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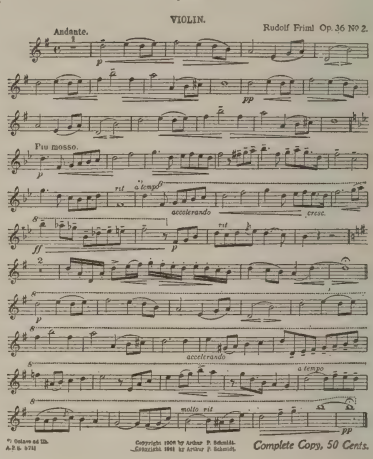
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Round Bowing

By WINFRED R. COLTON

In offering this symposium on "Violin Technic" our object is to present from widely different sources, those ideas which shall help the student to acquire an efficient and accurate technic, and to do this with the least cost in effort and time.

Those contributing to this symposium are artists and teachers who, by their training experience and success, are well fitted to advise. Each contributor devotes his article to some one point in either right or left hand technic. The sequence of the articles is determined by one fact only: That they shall appear in that order which, we think, will make them most valuable to students who have not the advantages of study under our great teachers.

This series has included: "Violin Bowing," by Ruthyn Turney, November, 1913; "Should the Mind or the Ear Direct the Fingers of the Beginner," by J. Gerald Mraz, December, 1913; "The Changing Viewpoint in Left Hand Conditioning," by J. W. Swihart, January, 1914; "Muscular Control," by Henry Such, February, 1914.

Subscriptions can be dated back to include any or all of this series. The April VIOLINIST *will contain an illustrated article: "Regarding Perfect Intonation," by Emanuel Mueller.*

IT is hardly necessary to comment upon the numerous advantages of a perfect legato. Every violinist knows what a beautiful limpid and ear satisfying character it imparts to a passage so that neither the eye nor the ear detects the change of strings. To be convinced of its tonal possibilities, when done to perfection, one should listen to the playing of Ysaye or Thibaud.



WINFRED R. COLTON

One of the greatest aids in attaining this perfection of playing consists in the employment of round bowing, and by this term we mean the passing of the bow from one string to another with a perfectly round motion, so that the bow describes an arc and its change is neither visible nor audible. It is the *sine qua non* of legato playing and is one of the distinguishing features in the playing of an artist.

I believe that most of the teachers of the present day will now agree that the whole arm should participate in all kinds of bowing, acting as a unit, and that the wrist should not be isolated from the rest of the arm and made to perform independent motions. (See Dr. Steinhausen's "The Physiology of Bowing on Stringed Instruments.") Any motion the wrist performs should be simply reflexive as a result of what the arm does, and

only what is necessary in order to keep the bow straight.

The great artists before the public play with the whole arm and this natural method of playing has been analyzed in detail by Dr. Steinhausen and others. It is to be regretted that Dr. Steinhausen's book has not been translated into English.

It is my purpose here to give a few exercises which are especially valuable in acquiring this round bowing and to give exact instructions as to their accomplishment. These are similar to the exercises which Ysaye gives his pupils for acquiring this bowing.

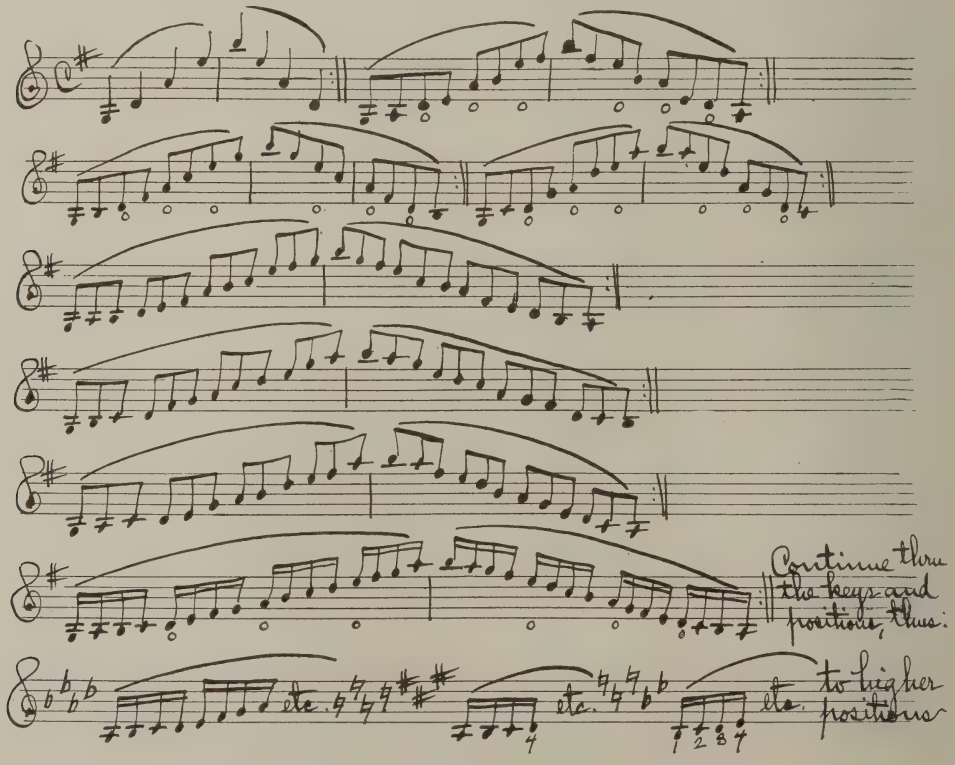
I have taken the G scale and built it up gradually from the open tones so that the bowing and the tempo used for each succeeding exercise remain exactly the same; the fingers of the left hand simply fit into the curve the bow is describing, and for its perfect accomplishment the eyes should follow the right arm and hand in order to see that no angles enter in and spoil the curve and to see that the curve is made without the anticipation of the wrist or fingers.

It should also be practiced before a mirror. The motion must come out of *the shoulder alone* and every joint of the arm and hand be passive, doing only what is necessary to keep the bow parallel to the bridge.

In practicing these exercises take a very slow tempo.

Begin to curve the bow to the next string as soon as the open G string is begun so that by the time the second count is reached the bow is on the D string, merging the two strings together for a fraction of a second, and so on to the higher strings.

Remember to keep the fingers of the left hand down until the bow is well



onto the next higher string. It is usually best not to look at the bow where it crosses the strings as that tends to make one anticipate with the wrist joint the coming string.

Practice the first exercise until the bow crosses the strings in a perfect curve, dividing the bow into four equal parts; then bow the next exercise exactly the same way so that the placing of the first finger in no way disturbs the perfect curve of the right arm, and so on through all the exercises until the completed scale is perfect.

All the joints must be held absolutely loose and relaxed and the bow be held very loosely in the fingers.

Excellent study material for round bowing may be found in Eberhardt's "The Gymnastical Part of Violin Playing," Vol. 11, and "Technic of the Bow," by M. B. Hildebrandt.

Left Arm Position

By MRS. ESTELLA MERICA-HUNI

THERE are a few points so essential to left hand technic that they should be engraved on the student's thought with the "point of a diamond."

The first is the *position of the left arm and hand*. All schools of violin teaching agree that the elbow should be held well under the body of the violin, with the palm of the hand toward the neck of the instrument. In other words, the arm and hand must be held in such position as will keep the fourth finger over the fingerboard.

All illustrations of correct position shown in standard methods teach this rule; all artists use it. Otakar Sevcik, the master teacher of technic, emphasizes this point to the extent of requiring beginners to use instruments a trifle too large, thus forcing the arm into position. In spite of all this, the neglect of this rule remains the commonest cause of faulty left hand technic.



MRS. ESTELLA MERICA-HUNI

There are today students laboring long and diligently with studies they can never master until they learn the necessity of this correct position. Other students who struggled hard and fruitlessly with difficulties in reaches and in shifting positions have been helped so quickly — simply by bringing

the elbow further under the violin—that they speak of it as "the secret of left hand technic."

In handling beginners the problem is a simple one. Even from the first open string work it is well to keep the fourth finger placed. For example—while playing on the A string, hold the fourth finger on the E, or better still, on the D or the G srting. When fingering is begun I require pupils to memorize a few unpublished exercises of my own, which any capable teacher can duplicate. The fourth finger is held down during exercises for the first finger, then for the first and second, and so on.

By this time the pupil has sufficiently formed the habit of correct position and has gained enough independence of fingers to begin the study of some standard method. Pupils taught in this way, it has been proved, are better grounded and progress more rapidly than those who have had less systematic attention given to this point from the start.

With older players with a well-formed habit of "elbow technic;" that is, where the elbow jerks inward an inch or so whenever a fourth finger reach is made, or a shift is taken above the third position, the Sevcik studies, especially in shifting, will be found very helpful—teacher and student watching persistently that the elbow is held quietly.

Another point which, if overlooked, causes stiff technic and clumsy shifting, is keeping the entire weight of the instrument between the chin and the collar bone. To facilitate this, most artists use a chin rest, and some use also a small pad. These aid in giving the chin a firm, comfortable grip on the instrument while allowing a normal position of the shoulder. *The fingers and hand, to be flexible, must have none of the weight of the violin.*

Another rule sometimes overlooked is *keeping the fingers down* after being placed until it is necessary to lift them.

Harmonics and pizzicati, two brilliant assets to the left hand technic, are stumbling blocks to many students. The harmonics respond more clearly and freely if the string is touched lightly from the side instead of from above. Difficulty with pizzicati usually arises from using only one or two fingers. The four fingers should be trained in playing pizzicati.

Next comes the question of how to practice to gain technic. A rapid, facile technic is always the result of slow, thoughtful practice. S. E. Jacobson, one of America's most successful teachers, once said of a difficult run, "play it slowly, slowly, slowly until it goes fast of itself." But, as he well knew, mere finger practice, even if done slowly, counts for little or nothing if not done thoughtfully.

We never attempt to solve a problem in mathematics without first thinking it over. A painter studies his model before he uses his brush. Why then, in music, which is as essentially a mental study, do we plunge into thoughtless physical efforts?

A severe but certain cure for the habit of thoughtless practice is to keep the violin at the studio until the pupil can bring some intelligent idea of the lesson assigned. Then and not until then should he be allowed to apply it to the violin. This method of thinking before practicing also develops sight reading, as the pupil learns to grasp the concept of a composition more readily. Franz Kneisel holds that we practice technical studies for years simply to gain the assurance that we can play them.

Technic, then, in its last analysis, being a mental rather than a physical accomplishment, the aim of all teaching and practice should be to gain the correct concept of the music, whether it be a scale or a concerto. This concept is to the violinist what the model is to the painters.

Studies in Preparatory Double Stopping

BY SARAH FENNINGS

DOUBLE-STOPPING is, and always has been, one of the major difficulties which strew the path of the violinist; but how important it is, and how effective when in tune. I know of nothing more beautiful than chords on the violin, if they are perfect in intonation—and nothing can be more exasperating than such passages played out of tune. I think that the preparatory double-stopping studies of Sevcik, Opus 9, should be in the hands of every violinist, and should recommend their practice specially before attempting any of the standard works and concertos. The importance of these studies lies in the fact that they deal with every interval likely to occur in either ancient or modern works, from seconds to tenths, and those who look closely into them will find how cleverly they are devised step by step.

No. 1 is the basis of all octave playing, and can be worked out in the following way. Use a whole bow for each beat of the bar, repeating the semibreve as a crotchet with every note. Play the octave and sixth which form the first and third chords of each bar, as an ascending and descending scale on each string, and after the opening bar keep the first and fourth fingers firmly down on the octaves, raising only the middle fingers, to place them in position for shifting, as shown in the illustration, No. 10. Then convert the same passage into triplets by repeating the octave as follows:—

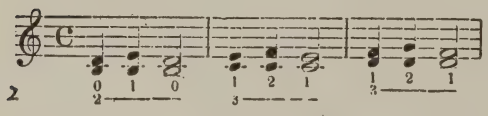


No. 1

Additional value is given to this fine exercise by the introduction of the sixth. A similar, but more advanced study of this kind is to be found in Part IV., No. 2, of the advanced technique, which I shall discuss later on, and I have already given some idea of these preliminary exercises in the Triller Studies, Book I., Nos. 20 and 21. The foregoing remarks apply equally to No. 2, which is reversed, inasmuch as the sustained octave note is in the lower part. No. 3 is a preliminary study for passages of sixths, and here we come to an item of paramount importance, namely the placing of the fingers firmly on the chord, ready for the bow to strike, instead of finding the chord at the moment of drawing the bow. Throughout this number the top note can be used as a gauge.

Take for example Bar 1. The first sixth consists of the notes G and E. After striking this, place the second finger at once on F, before putting the first down on A, and, in the same way, secure the third finger on G before moving the second to B. This manner of practicing helps the student to get the accurate distance between the upper notes, whether tone or semitone, and he will soon find it a comparatively simple matter to secure a chord in perfect tune. It is, of course, impossible to exact a strict tempo whilst making the first attempts to carry out this idea, as the chief attention must be centered on finding the true stops, and this will necessitate a slight pause between each chord, but by persevering the violinist will soon find that the placing of fingers becomes a mere habit, and they will fall into position as naturally as soldiers into line.

No. 4, which is an elaboration of the same theme, must be played with detached bows, the lower note being repeated on every beat as in Nos. 1 and 2. In No. 5 be careful to notice the difference of stretch between the major and minor thirds. The first two bars require that the fingers shall be carefully kept down. B in the first bar must not be taken off while the next third is sounded, so that at the end of the second bar all four fingers will be in place on the strings. No. 6 will be best practiced according to the following illustration:—

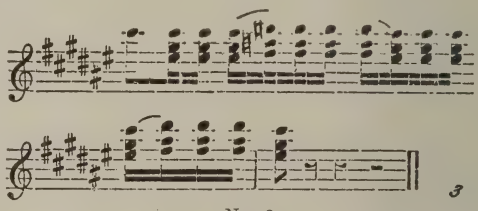


No. 2

The finger must be kept down on the lower note, and the difference between tones and semitones must be noticed in the upper parts. In bar 2, I should like to point out that it is important to relax the weight of the fingers, as too heavy a pressure will retard the free movement of the hand in shifting. Also this is one of the cases in which a pianissimo tone should be used. It seems a popular fallacy with many students that in order to practice double stopping properly it is necessary to grind out the tone, whereas, on the contrary, the best results are gained by light pressure, and I suppose it is understood by most violinists that to get a true pianissimo, the bow must be held lightly and kept as near as possible to the fingerboard. However, I will mention the fact in case some of my readers may not be aware of it.

In No. 6 the descending half will be found difficult, as the same fingers are employed on every third, therefore it is a good plan to practice the two last lines by starting from the last bar of the exercises and working up to the first, before playing them as written, and should they still prove troublesome, a simpler method is to practice the thirds which form the first notes of every bar separately as a scale with first and third fingers only. No. 7 is composed of fourths, which as a rule require particular attention.

The few bars at the top indicate the best way of practicing them, and the lower note is to be used as a gauge for true intonation. In bar 1, I may remark that in the second and third chords the semitones fall together:— E to F and B to C. Fourths are not so much used in violin playing as thirds, sixths, octaves and tenths, but they should not be neglected, as they are a good preparation for chords composed of the first inversion of the common chord, such as the following passage from Ernst's Concerto in F Sharp minor:—



No. 3

No. 9 is a study in octaves proper, for which Nos. 1 and 2 will have paved the way, and as with No. 6 the ascent will be found easier than the reverse. Relaxation of the left hand is the only way to compass this, as any stiffness will act as a brake and impede free movement. Keep the third finger down while playing the octave A in bar 1, and hold the left arm well under the instrument. In shifting, relax the pressure so that the fingers can be kept in position, and keep all four fingers down, for unless this rule is very rigidly borne in mind, surety in octave-playing cannot be guaranteed.

Ernest Reyer and Hector Berlioz

BY ADOLPH BOSCHOT

FOR many years Ernest Reyer was musical critic for the *Journal des Débats,* a position filled both by Berlioz and Ortigue. Relations between these two masters were unusually friendly. This fact appeals strongly to M. Adolphe Boschot, who has written several books on Berlioz, and in this article establishes the friendship of the composer of "Sigurd" and "Salammbo" with that of the composer of "The Damnation of Faust."

I saw Ernest Reyer for the first time at a Concert Colonne some twenty years ago. Shoulder to shoulder, the composer of "Sigurd," already burdened with years and glory, and I, almost a boy, waited before a closed door. Behind this door, as Victor Hugo says, "something was going on." The orchestra had begun to play "The Damnation of Faust."

M. Edouard Colonne very wisely had undertaken to educate the public. No one was allowed to enter after his bâton had commanded silence. We were therefore condemned, Reyer and I, and some other late comers, to hear none of the first part of "The Damnation," except vague bursts of the horns, smothered by the implacable door, and the applause of the audience, more exacting and happier than we.

To the great terror of the usher and the guard, Reyer began to thump on the door with his cane, giving variety to his proceeding by tapping on the glass; and encouraged by the increasing line of arrivals, he led such a clamor that the audience protested and M. Colonne was obliged to open.

Thereupon we entered and were seated, M. Colonne greeting us with his familiar smile, repeated the hundred measures that had been played.

This anecdote clearly symbolizes the attitude of Reyer toward the work of Berlioz. Reyer, despite all obstacles and the too non-fraternal musicians, led the public to an appreciation of Berlioz, and if today some works of the romantic composer—not all, alas! —have conquered the public, it is because Reyer aided in the most efficacious manner.

The two masters had many affinities; even without knowing anything either of their lives or characters, we may divine it in their music. Not long ago, when M. Colonne, to pay homage to Reyer, who died but recently, inscribed on his programme entr'acte of "Sigurd"—there was but one name on many lips—Berlioz. Certainly Reyer's originality, his talent of emotion and poesy, does not vanish in the light of his redoubtable predecessor. But in the melodic line, in the choice and expressive value of timbres, there is an incontestable similarity. For instance, in the last act of "Sigurd" one can hardly hear the introduction of the airs of "Présents de Gunther" without thinking of the nostalgic and slow gruppetti which undulates in the chorus "La Mort d'Ophelie."

Reyer met Berlioz after his arrival in Paris, following the revolution of 1848. The apprentice musician, at the age of twenty-five, lived in that apartment on the Rue de la Tour d'Auvergne which he occupied until his death.

Two doors away lived Berlioz. Between the two were common friends, notably Méry and Théophile Gautier, who served as a link, as M. Sevières says in his "Musique Française Moderne." And in the springtime of

1850, when the works of Reyer were given for the first time in Paris, Berlioz extolled the dèbutant in the Débats. Soon after the Sociétié Philharmonic, which he directed, played some of the young composer's music.

In praise of "Sacountala," Reyer's ballet, Berlioz even made an incursion into the domain of his friend Jules Janin. For the changeable "prince of criticism" had little to say of Reyer in his pages of the journal. Berlioz wrote of Reyer:

"Here the orchestra is not the eternal Parisian orchestra. It is not the official instrumentation . . . the percussion instruments are not instruments of persecution. It is young and smiling, it is green and flowery. Thank Heaven, we leave the kitchen and enter the garden. Here are paths of verdure and breezes . . . let us inhale them."

At Baden, in 1862, Berlioz and Reyer appeared on the same poster of the Conversationhaus. Berlioz's "Beatrice and Benedict" was given some days before Reyer's "Erostrate."

Success was not long in bringing the two masters together. During the long and painful old age of Berlioz, during that sinister "twilight," Reyer was his faithful companion.

"We often saw him," he writes, "in those hours of moral discouragement and intolerable physical suffering which carried him to the grave. He seemed resigned and ceased to complain, feeling that the time of deliverance was near. And then, powerless to drive bitter memories from his mind, we waited reverently, bowing silently before his mute pain."

Reyer was present when Berlioz died. Immediately afterward he led the successful combat for revenge, for the resurrection of the dead master. Even at the Opéra, where the failure of "Benvenuto Cellini" had forever closed the doors of the theatre on Berlioz, Reyer, on the first aniversary of the death of his friend and master, directed a festival which marks a date in the history of Berliozism.

After that he constantly referred to Berlioz in his articles. He organized concerts and cleverly stimulated the zeal of women of fashion; he did not ask them to come and sing in his choruses, but to subscribe. He even wrote accounts of imaginary performances. What magical and sad head-lines appeared in his pages of the Débats! What sinister and humiliating titles. Bravely, audaciously, to arouse the interest of the directors, Reyer wrote: "'Benvenuto Cellini'" at the Opéra Comique, 'The Trojans' at the Opéra," and analyzed the score and libretto as if the work had been given.

Poor masterpieces! No one had heard them, and people smiled at Reyer's heroic hobby. What director, even today, cares to give that admirable "Benvenuto Cellini," full of fire and éclat, brimming over with life, picturesque and alluring, seductive of youth? "This work," wrote Reyer, "is fresh and original and so finely chiselled that one cannot tell if it is the hero or the composer himself whom we must call the master sculptor. . . . At the Opéra Comique, where 'Benvenuto Cellini' would find its proper place, and where it would furnish such ample material to M. Albert Carré and his skill in stage setting, it should be an amazing success, an irresistible revelation. . . ."

But to impose on France this work, which has succeeded in all German opera houses, to bring out this triumph of a Frenchman, calls for another Reyer; a combatant as fearless, as resolute, as this old man with the jaunty bearing, who knocked at the door of the Colonne concert. Admirable Reyer! He caused it to be opened and the public passed in and the public also followed him in appreciation of Berlioz, whom Reyer loved so truly and whom he rightly proclaimed a most extraordinary musician.

Four Great Violin Teachers

BY OTTO MEYER

DURING my high school study, I went to Chicago once a week and studied with a well known teacher there. Upon my graduation, my father told me that I could go to Europe to study and as my teacher was a German, of course I went to Berlin. Upon my arrival with my father in Berlin, we inquired for the Hochschule or Royal Conservatory of Music. We entered, and father asked for Dr. Joachim. After some delay, a kindly, bearded man entered and asked us if we would come into his studio. Impetuously, I walked into the door that to me meant so much. He seated us, and then said with a smile: "My boy, the first lesson I must give you is one in politeness. There are many reasons why you should not enter this door before me. First, I am an older man than you. Second, I am a royal Professor. Third, I am probably your future teacher." I think there was a fourth, fifth, sixth, seventh and eighth, but I was so confused I could only blush and hang my head.



OTTO MEYER

Having reassured me, and heard me play in my childish manner, he said to me: "I will send you to Professor Jacobsen. He will teach you well, and you shall have lessons from me when you are prepared."

I found that most of the pupils there were studying under this same method Joachim was not a teacher of technique, though he himself possessed a fine one. He wished to criticize chiefly from an artistic standpoint and to the pupil who had been properly prepared by other teachers, his natural genius and training for beautiful expression was most valuable. The few pupils who studied with him exclusively and became great were generally young and talented and seemed to me to have learned by unconscious imitation as the child learns to speak.

Joachim himself in his youth had been a virtuoso and his playing, for example, of Ernst's Othello fantasie first made his reputation, but when he through years of mental growth became a great virtuoso, study was what had given him his mastery of the instrument. He gained this mastery by instinct and hard work and did not realize that it could be done by thought and system or method.

Seeing how relatively few of the Berlin pupils achieved success, I became discouraged and came back to America, where I thought of entering business. A few brief months, however, showed me that music was my only real life work, and I set about preparing to go abroad again. Kubelik had appeared, setting the world on fire, and I thought how wonderful it would be if I could

study with his great master. There was talk of some mysterious method by which one quickly acquired with surety that which in Berlin was a rare exception, a virtuoso technique. I felt sure Sevcik would not take me. One day I was in Chicago and saw a friend of mine sitting at a table. He asked me what I was doing and I told him I was planning to go abroad. "Well," said he, "let me introduce you to Mr.



DR. JOSEPH JOACHIM

Malek," a friend of Kubelik, Sevcik, Suchy and all of the great Prague School of Music. Malek said to me, "Why don't you go to Prague?" And when I told him I thought I was not sufficiently prepared, he asked me to play for him. Afterward, he told me that he would advise me to go not to Sevcik but to Suchy, who had been a pupil of Sevcik at the time Kubelik, Kocian and the other world-astounding violinists had had their instruction.

To make it short, I went by way of Holland, and finally arrived on the train at Prague. After finding a lodging place, I hunted up Professor Suchy and made arrangements to enter the Conservatory. He told me: "You have many and bad faults. I do not know whether you will ever make a good violinist, but the Conservatory accepts all Americans because they pay double." This was rather a disillusion for me and as I look back on it, I see it was a necessary one. Without it, I should have been unwilling to plod through the apparently meaningless exercises with which my studies commenced. I was accepted at the Conservatory, and found that it was obligatory to study besides the violin theory, French, piano, history of music and when I was prepared, orchestra work and chamber music.

The classes were arranged for the convenience of the Conservatory, and as I lived some fifteen minutes away from it, I found on consulting my plan, that I spent no less than an hour and a half a day walking to and from the Conservatory. The violin lessons were limited to one a week of thirty minutes.

After studying awhile, I asked Professor Suchy if he did not think I was losing too much time from my violin work by these secondary studies. He told me: "I am Professor of the Conservatory and cannot advise you to leave it. If you should leave it and take private instruction from me, I will do the best I can for you." The hint was sufficient, and I commenced my private studies with Professor Suchy. I immediately found that he seemed to take a double interest in me, that his lessons were not limited by the clock, in short, that I had that most valuable thing—a skilled and enthusiastic teacher. At the same time, realizing the value of the theory and piano, I continued their study privately by having the teacher come to my residence,

thus saving unnecessary loss of time.

After a few months, Professor Suchy told me he thought I was prepared for Sevcik and arranged for a meeting with him. I was accepted as a pupil and Professor Suchy on the way home said: "I am sorry to lose you. It seems hard to prepare all of the pupils for the master and to get so little credit for it." I went to the great Sevcik with fear and trepidation. He prescribed for me certain exercises from his technique books, also gave me special exercises which were not printed. After an hour's hard drilling, I went home to study and to think of what Sevcik was and seemed.

Let me draw you his picture—a little old man, rugged and merry, sometimes gloomy, one eye was missing, and to conceal it, he wore smoked glasses. He wore a trimmed beard and from his appearance, one might have taken him for anything but a great violinist. I later learned his history, and as it is the history of the Sevcik method, I shall give it briefly. Sevcik was a pupil of Benevitz at the Prague Conservatory at the time when Halir, also Zajic, Ondricek and others were there. He was a man of medium attainments, not naturally a violinist and when he was finally graduated, it was done as much because they could not keep him there for life as for any other reason.

A tumor in his head had already commenced to bother him and he went to Russia, where he became a violin teacher. During the day he would practice, and during the long weary nights when the pain from his head was almost unbearable, he would lie thinking of possible ways to remedy the technical defects which he felt in himself. Being a systematic man, he wrote down these special exercises which he devised.

Having received little help from the study of the standard etudes, he sought a new road in which the difficulties contained in the etudes should be studied as difficulties undiluted by the attempt to deceive the pupil into believing them musical compositions. If a scale was to be mastered, he took it one key after the other until all of the keys had been covered.

He divided it into the part which is played in one position, its various changes of position and the part which is played upon one string. In short, he became a musical scientist, analyzing the difficulties, systematizing them and hunting the shortest way to conquer them. To realize the difficulties which the literature contained, and to realize the idioms of the instrument, he studied works and lives of the greatest violinist, namely Paganini, Ernst, Vieuxtemps, Wieniawski and others.

Paganini and Ernst he found to have established the highest standard of technical mastery, and he decided, instead of giving his students the compositions of Kreutzer and Viotti, men living in an age when technique seldom went above the third position, to hunt the shortest way for the mastery of these technical difficulties. He said to himself: "If a man can play Paganini and Ernst, then he can study these old compositions with an eye for their musical values and for their beautiful bowing style, which is found less in evidence in the more modern composition."

His school of bowing was really only a continuation of the ideas of Kreutzer, as any one who will read Massart's booklet concerning his study with Kreutzer can verify. He classified and arranged all of these technical difficulties, both of the left and right hand, and was ever on the watch for any difficulty which he had not analyzed or placed in its proper niche. He returned to Prague, and to the surprise of his former professors, played for them the Paganini concerto and Sauret cadenza to it with perfect mastery.

On the strength of this performance

he was appointed assistant to Benevitz. He was expected to teach according to the Conservatory schedule, but whenever a pupil found a certain difficulty which they could not master, he could not resist the temptation to show them his exercise or shortcut for its mastery. His pupils commenced to play better than those of other teachers.

One pupil, however, had been refused admittance to the Conservatory on the ground that he was too stupid. Sevcik said to himself and the other teachers: "I shall show you what I can do with my method," and there the training of Kubelik commenced. He lived in his master's home and every morning was aroused for a lesson at 6 o'clock. Be it said that he is not the last pupil who has received lessons at this hour, as the day has too little time for the many lessons which Sevcik now gives.

Young Kubelik was drilled remorselessly. Every difficulty had to be conquered. He worked but six hours a day, which Sevcik considered the necessary time for a strong lad. When Sevcik has sometimes told a pupil in a joke to practice ten or twelve hours a day, it has always been the expectation either that they had a sense of humor or that perhaps if he knew them to be lazy they might possibly do the half of what he requested. As he heard every note of Kubelik's practice, this method, of course, was not necessary.

Let us skip the intermediate stages, and we come to the debut of Kubelik. No need to tell you how he succeeded. It is world history. Bosworth, the English publisher, realizing the value of the method, bought it for a few hundred dollars outright from Sevcik and has made a fortune from it. A new pupil once said to Sevcik, "Master, the method is wonderful, but it will evidently take a lifetime to go through it." To this he replied: "Oh, yes, it would, but my method is like a drug store. On its shelves are medicines for all violin troubles and sicknesses. Now, when you are sick, you go to the doctor, and he, on finding what ails, prescribes the medicine you need, and you don't take medicine for what don't ail you. So it is with the method. A good teacher prescribes only what you do need. The rest you leave on the shelves." After the death of Benevitz, Sevcik was appointed as his successor, and though the time he gave to the Conservatory was very limited, yet his private teaching busied him until the late hours of the night. The arrival of the many foreign students attracted by the success of the various Sevcik pupils led to the forming of a social life among the Anglo-Americans, who composed the greater part of the pupils. Having a common language, they naturally formed a club, and the other nationalities would listen or try to be understood as best they could. Every week there was a program in which some pupil played, and it served as a stimulus to study and as a trying-out place for the ability of the pupils.

Besides this club, the cafes each were the rendezvous of some special clique. By cafe, I mean what the word implies and not a saloon or eating house as we understand the word "cafe" in this country. Cafe life was generally as harmful as the club life was beneficial. The pupils would talk all night and then the next morning, of course, would not work. They discussed their grand plans of what they would do and a cynical friend of mine once turned to me and said: "They come to star but return to teach."

Prague has six opera houses and four symphony orchestras. There are many most excellent concerts and the violin pupils who were wise enough not to wish to be one-sided, visited these many excellent concerts instead of the cafes. Prague is perhaps the only center of Europe living a dual musical life, that of the German and the Slav.

I will not try to explain to you the rivalry between the two nations. It would take an hour, but this rivalry makes each do the utmost in his power to excel the other.

Having studied with Sevcik for some little time, I discovered I was receiving



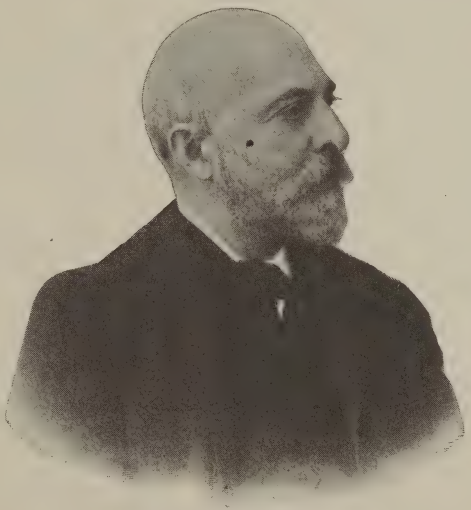
EUGEN YSAYE

very much the same instruction that I had with Suchy. He had inimitable ways of teaching this or that and his interpretations of the great virtuoso pieces was inimitable, yet I decided it was well worth my while to supplement this work with lessons from Suchy. Other pupils reached the same conclusion, and Suchy became far and away the busiest man in Prague outside of Sevcik. I found that by having prepared for Sevcik under him, that I had been coached in innumerable details of the Sevcik method which the master assumed a pupil ought to have learned before they ventured to ask instruction from him. Thus I took part of this Prague study life.

Wishing to make my studies as broad as possible, however, I decided to go to Ysaye in Belgium. I was accepted by him as a pupil upon the recommendation of Sevcik, for as he pointedly said: "If you are recommended by Sevcik, then I know you have at least a technique." Ysaye has a commanding personality that would have made him a power in any rank of life. He is a pupil of Wienawski and Vieuxtemps and Leonard.

Upon my playing for one of his pupils the second Bruch concerto, they said to me: "Wait till you have taken it to Ysaye." Though I felt I knew it well, it made me rather nervous, but Ysaye was kindliness itself and I found that what he had to offer was a rare musical oversight achieved through his many years of public playing and association with the greatest French musicians. He had a number of traits of bowing and easy ways of fingering which were unusual. These were acquired through his association with his great teachers and by his own long experience.

For most people the fingerings of Ysaye in the French literature cannot be excelled. He put much stress upon



LEOPOLD AUER

the value of bowing and advanced the doctrine that many a difficulty which one believed caused by the left hand originated from a wrong or clumsy bowing. He seldom went into technical difficulties in detail, saying his

time was too valuable to become a schoolmaster. For this reason, I noticed the fact that only those violinists who had been trained by some fine technique teacher really gained mastery through Ysaye. Ysaye and Thompson pupils were at daggers' point. Each could see nothing good in the other's teaching. I therefore decided there must be good in both. Thompson having heard me play, gave me the privilege of attending his classes at the Conservatory.

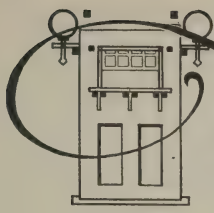
He smoked endless black cigars and if they ran out, a pupil was dispatched for more before the lesson could proceed. His personality is charming and compelling. I found that he delighted chiefly in the teaching of Paganini, believing himself to have the only proper interpretation thereof. He specialized in fingered octaves, and no composition which did not contain them, or could not be made to contain them, seemed truly complete to him. I gained much along this special line from him, and his fingerings of Paganini are of interest to me for comparative purposes.

After teaching a year in Berlin, I went to Leipzig to see what it had to offer me. I went to a class of Arno Hilf and heard a pupil receive a lesson on this fateful second Bruch concerto. Hilf played it most beautifully. The pupil tried it and played it most badly. Hilf became furious and said: "Can't you see what I do? Play it." The pupil became thoroughly terrified and played it worse than before. Hilf dazzled him again by playing it in faultless style and said: "Can't you see what I do? Go home and study." I decided to go back to Ysaye for another year, though Leipzig, at one time had been Europe's musical center and still possessed many beautiful traditions.

Let me draw a few conclusions from this tale of ten years' study abroad. Though I strongly advocate private study with a teacher, yet I am glad to have had the study of language, theory, composition, quartet playing, and orchestra practice, which I privately arranged for. I believe that they make intelligent interpretation and comprehension of musical composition easier. Conservatory work is the cheapest way of acquiring such a training for those who are young and to whom time does not count, for let me say, though the Prague Conservatory charge double prices to foreigners, the price was still cheap enough. The teacher in a conservatory necessarily must teach for a fraction of what his lessons bring in, for the rental and advertising of any school costs money. Naturally they take more interest in their private pupils.

Looking back at my experience, I can see what an advantage the present day pupil has over the student of my time. After Paganini, there was a slump in the violin world, which the success of Sevcik put to an end. The pupils of Sevcik and of any equally good teacher have had a better training than Sevcik himself could have had and the predominance of American pupils at Prague has made this country especially fortunate in that the American naturally wants to return home. After my course of study, I believe a technical training by Sevcik or one of his pupils to be the best, yet that is but my personal opinion. Auer has turned out most excellent pupils and the future violin student must consider not the city but the teacher to whom he is going.

It is characteristic of the American mental attitude that when I was assisting Sevcik in Prague, a pupil would come from America at a great expense, to study with me, whereas if I had already returned to America they would no doubt have left for Europe to study with some younger Sevcik pupil.



The Inquiry Wicket

BERNHARD LISTEMANN

As the Readers of "The Violinist" include a large portion of the artists and violin teachers of America, and many serious students, we have wished to establish a correspondence department, which shall be conducted by somenone who is authority in the realm of the literature, technic and artistic playing of the violin. We are glad to announce that we have secured for this purpose Mr. Bernhard Listemann.

Readers are invited to write concerning their work and difficulties. Professional questions will be answered. Full signnature must accompany query, but name will not be printed.

This department is reserved for instructive and educational matters, and attention will not here be called to business firms for the purpose of advertising.—Editor.

Gentlemen: My principal trouble is in getting good pieces for pupils. I have a class of twenty-four pupils, but only take beginners. I took lessons in Chicago last summer and will again this summer, but before that had only two terms of lessons in Dubuque, so I do not know many exercise books or pieces. My best pupils have been taking lessons from me for two years and play in all positions. A good list of pieces will be a great help to me.—J. T. H., Iowa.

Some of the following pieces may suit you:

Dancla, Op. 89, six little airs, varies.
Singelè.....Pastoral Fantasie
Mascagni .....Intermezzo
(Franko arrangement)
Hone.....“Sweet Spirits”
J. Becker.....Romance in E Flat
Leonard.....Op. 4 and Op. 33, No. 2
Dancla .....Carnival
Borowski.....“Adoration” and “Gavotte”
Wieniawski .....Legende
(Also Kuiawiak, Obertass, two Mazurkas)
Accolay.....Concerto No. 1
Raff .....Cavatina
Alard .....Faust-Fantasie
F. Listemann.....Berceuse
Drake .....Mazurka
Karl Rissland.....Op. 8, Fantasie Brillante
Beriot.....Airs varies, Nos. 5 and 6
Viotti.....Concerto No. 23
(Hofmann arrangement)

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D. Winthrop, Kansas—Answer: What you relate of your picking up music, first on the mandolin, then on the violin, speaks of your warm love for music. The question whether you could satisfactorily improve in a self-teaching way or whether it would be better to get instructions from a competent teacher can be answered only with the advice to avail yourself by all means of the service of a good teacher, so much more so as your son would in a large measure share with you all the benefits thus derived. Efforts on the violin without instruction will never amount to anything higher than amusement in the better sense. The teacher with whom you study will give you the necessary instruction books.

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Gentlemen: "What is meant by the New School of Bowing?" What points should I consider in selecting a good bow?—H. H. B., Arkansas.

I cannot enlighten you regarding the "New School of Bowing." In my consideration there is absolutely no "Newness" in the art of bowing. What masters like Vieuxtemps, Joachim and Wieniawski accomplished is accepted as the norm and highest attainable art by every violin player of distinction. In selecting a bow look out for an elastic stick and, furthermore, for a medium weight of the bow.

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Gentlemen: In our city one of the teachers has violin classes, which makes lessons very reasonable. Would you advise that I send my boy of eight to one of these classes for the first year or two? Why do some teachers object to class instruction?—B. B. K., Mass.

There cannot be any reasonable objection to having your son take class lessons. There is even a certain benefit for the pupil in this kind of instruction, in being given an opportunity to listen to the playing of his fellow students. The disadvantage consists principally in the short time of his own lesson (perhaps fifteen minutes), a handicap to the

teacher, forcing him to keep instruction in the way of corrections more or less on the surface. But then the tuition fee is correspondingly small. If your boy has the gift of a quick understanding, then there is no harm for him in class lessons.

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Gentlemen: Are there some good compositions for two violins and piano? My two sons, twelve and ten, play the violin very well and I play the piano.—Mrs. R. H., Canada.

There are plenty of compositions for two violins and piano. The drawback for me, in recommending any in particular, is that you failed to state how far your boys are advanced. I will mention some of moderate difficulty:

Bohm—Hausmusick, 12 pieces;
Dancla—Op. 109, Trois Symphonies;
B. Tours—Petit Duo—Symphony;
Moret—Op. 74 Petit Symphony Concertante;
Moszkowski—Spanish Dances.

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Gentlemen: Will you kindly let me know the approximate M. M. of the Dvorak Humoreske? Could I follow the Victor record for phrasing?—M. B. S., New York.

Of Dvorak's Humoreske, written originally for the piano, exist arrangements for violin and piano (the best by Rehfeld), as well as for larger bodies of different instruments. The interpretation of this piece by the Victor record is unknown to me, but I suppose you may be guided by the phrasing as given there. The tempo should not be too slow; M. M. eighth note equals 80 to 100.

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Gentlemen: Will you kindly advise the necessay procedure to take in order to become a member of the "American Guild of Violinists"? Also the purpose of this organization, and if there is a chapter in Pittsburgh, and if not, could a Pittsburgh party become a member of a chapter in another city?—C. A. J., Pennsylvania.

In applying for membership of the American Guild of Violinists you have to send your application either to Miss Ada E. Taylor, secretary of the Chicago Chapter of the Guild, 431 South Wabash avenue, Chicago, or to Mr. Elmore R. Condon, secretary of the St. Louis Chapter of the Guild, 1315 Laurel street, St. Louis, Mo. State in your application whether you wish to become a "Colleague" or "Associate" member (dues alike for both, viz., $3 per year). Only these two chapters exist at present.

The principal aim of the Guild is to encourage in word and deed the younger element in the musical fraternity to have the mind of the student diverted more towards progress and perfection in his chosen profession and less towards money and lucrative profits (which has become almost a curse to our generation); to have him work with a clear aim for thoroughness in art, and thus become the means of building up an efficient, independent and respected musical profession in America, which shall in time supply the big orchestras here with the needed material which, so far, is drawn almost exclusively from Europe.

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Gentlemen: Will you please inform me through "The Violinist" the best way to clean a violin bow?—R. S., Missouri.

The hair of the violin bow can be cleaned with warm water and soap. Be sure that every particle of soap is removed when finishing the washing of the hair. This procedure, the cleaning, will, however, benefit you only for a short time, as the life of the hair is usually worn out by the time you think it needs cleaning, in order to restore its original strength.

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Gentlemen: Please state in your valuable journal if there are violin teachers in Chicago who teach the "Joachim" Method, as set forth by Carl Courvoisier in his book entitled, "Technics of Violin Playing." If so, please name some of them.—Student, Illinois.

I have the impression that you mean "pupils" of Joachim teaching his "method" in Chicago. Joachim, in fact all great violinists, had and have no "methods," but represent certain "schools," as, for instance, the German, the Belgian, the French, etc. The word "method" in our case is more or less a misnomer, advantageously used in America for mercenary purposes, but certainly disfavored by almost every violinist who can afford to stand by his own merits. Among the pupils of Joachim of the Hochschule for Music in Berlin are in Chicago: Franz Esser, Leon Marx, Otto Roehrborn, and also the writer of this.

Gentlemen: Can you name some good instruction books and pieces, not too difficult, for a beginner on the viola? I graduated in violin from Oberlin two years ago and have been teaching ever since. How long before I will be able to play well enough to play in a quartet?—R. H. O., Ohio.

We have only a rather limited literature for viola for studying purposes. The principal reason for this scarceness is probably due to the fact that practically every viola player was first a violin player, who, when taking up the viola stands already on a more or less sure foundation regarding the handling of the viola. Learn to master the viola-clef, which is the principal difficulty for a novice.

As a very good study work may be recommended:

Hans Sitt, Viola School;

"Bruni's" Method for Viola (an older work) also may satisfy you.

Good pieces are:

Joachim, Romanze, Op. 2, No. 1.

Joachim, Hebrew Melodies, Op. 9.

Schumann, Märchen-Bilder, Op. 13.

David, Concertino, Op. 12 (rather difficult).

Playing the viola well in a quartet depends on your own abilities.

A Mechanical Violin Player.

IT seems that violin tone is the most difficult to imitate by mechanical players. Several inventions are on trial for mechanically playing the violin. One, manufactured by the house of E. Böcker of Leipzig, is thus described in *La Nature,* Paris:

"The results given by the violina, which is the instrument's name, are really surprising, an ample and varied tone, perfect modulation, without leaps or shocks, and all the accustomed effects of the violin.

"We are not prepared to say that to hear the violina is the same as to listen to a virtuoso; the emotions that it evokes are not and cannot be so deep, but they are still of a high artistic quality, and it is to be hoped that the mechanical violin may rid us forthwith of all our mediocre performers.

"The mechanical piano, as is well known, depends essentially on the following arrangement: a roll of paper, properly perforated, turns before the opening of a series of tubes, connected with a reservoir of slightly compressed air. The air that is allowed to pass through the perforations in the paper enters the tubes, which conduct it to what are practically so many little compressed air motors, actuating the hammers of the piano.

"In the violina the mechanical principle is the same, such as pneumatic control of all the movable parts, regulated by means of a roll of perforated paper. The greatest thing of all, and the greatest difficulty, the great question, was to make an apparatus that would be the means of causing the strings of the violin to vibrate by means of an ordinary bow. The solution found by the inventors of the violina is of remarkable originality. It constitutes the essential novelty of the instrument. The bow is formed of numerous fibers stretched on a movable horizontal circle. If it would be difficult to play on two or more strings at the same time, it was decided to use a group of three violins, each having but one active string. The circular bow turns, and its speed, sometimes retarded, sometimes accelerated, is controlled by one of the little compressed air motors. Ordinary violins are used, each end of which is hinged on a pivot, and as occasion demands they are pressed against the turning bow and the pressure on the bow corresponds to the loudness of the tone that is wanted. Movable fingers, actuated also by pneumatic means, press the strings at the desired moment, so as to give the sound its proper pitch.

"The greatest difficulty found is the preparation of the perforated rolls. They are made with minutest care by musicians of the first rank. It is much more difficult to make the rolls for the violina than it is to make those of the automatic piano. The automatic piano may produce the performance of a master within a hair's breadth, for the perforation is done automatically while the performer is playing, and every sound the artist makes is put on the roll. Not so with the violina. So far, it is impossible to actuate a perforating machine and so prepare rolls adapted to the instrument while a violinist is manipulating his bow."—*Translated.*

To My Violin

BY PAULINE WATSON

THOU instrument nestling beneath my chin!
A few black pegs, a bridge, and strings,
From which come mortal and immortal things;
A wooden box!—A sensient soul within.

Thou once hast been, mayhap, a lonely pine,
Thy branches swaying in the cooling breeze;
Ne'er dreaming of such melodies as these
Which strangely creep from out that soul of thine.

Thou oft hast gathered fleeting, joyous strains
And low-breathed moans in many minor keys;
Ne'er hadst thou dreamed of such sweet sounds as these,
Or love songs warbled by bold, youthful swains.

Birds, too, have nestled 'mong thy rustling leaves;
Wand'rers have rested them beneath thy boughs;
And so thy heart a strange repose allows,
And into souls a prayer eternal brings.

Thy neck is slender, graceful, and around
I grasp it lovingly with fingers straying;
Various loved melodies; glad, sad and sweet,
I'm playing;
My own heart leaps to yours with joyous bound.

The hand that fondly carved your back and sides
Could not have known more of thy hidden soul
Than I, who seem to understand the whole,
Where dormant flood of music fast abides.

You sleep—until I wake you, and sweet sounds,
Which from your heart and mine are ever flowing;
The seeds of harmony we both are sowing,
And pipe of Pan and lyre of Orpheus sounds.

You of all instruments can best portray
Relations to the Father and the world;
Your strains a golden altar-cloth unfurled,
On which my naked, quivering soul I lay.

And when they heart-strings break, thy frame decays,
Think you the music now is dead and gone?
No, Violin, your strains may still play on
In mine own heart—those sweet, remembered lays!

Ah! Violin, my friend, heart of my heart,
Resting against my cheek with loving feeling;
A Messenger of God, thou art revealing
Music is of the Heavenly Choir a part.

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Turning now to chamber music, the viola is almost indispensable, and in this domain it appears to its full advantage. Listen to the lovely trio in E flat which Mozart wrote for piano, clarinet or violin, and viola; or hear the same composer's Divertimaento Trio for violin, viola and violoncello; also Beethoven's splendid set of Trios for the same combination opus 8 and opus 9.

Combined with the violin alone, the viola appears advantageously, as in the three duos of Beethoven, the two that Mozart wrote for this combination; and, likewise, in the great duo in E minor that Spohr composed, and also in the fine and full compositions of Kalliwoda.

Much more might be written but enough has been said to awaken the ordinary amateur's interest, and to show him what importance the viola holds in music; and also what can be obtained from an instrument that even nowadays is strongly neglected, more or less, by the great number of amateur string players.

Music & Musical Literature

(From Gamble Hinged Music Co., Chicago.)

Double Stop Scale and Technic Studies, by Max I. Fischel. In two books. Price, each $1.00

Complete in one volume 1.50

Preparatory Position Studies, by Max I. Fischel. Price, net 1.00

Melody in B Flat, for Violin and Piano, by Walter Spry. Price ..... .50

THE technical works of the violin from the studio of this well-known Chicago violin teacher, as published by "the house of the hinge," have already found favor in a large number of studios, for they treat of the fundamentals of technique in a manner that is both concise and comprehensive. There is not that voluminous verbosity which makes a work more formidable than forceful, and the instructions given in explanation of the various exercises are based upon sound pedagogic principles. The second of the works mentioned is the newest from the press, and the various exercises through the seven positions are illustrated by a liberal number of examples wherein there is an accompaniment for a second violin, to be played by the teacher. The importance of such exercises towards cultivating the routine required in the making of a good ensemble player, which all violinists should strive to become, cannot be overestimated.

This selection, by Mr. Spry, which is for the most part of a light difficulty, might find favor as a teaching piece, were it not for the fact that several measures towards the end contain a few octaves and double stops which add difficulty without any advantages gained, and so hamper the general practicability of the piece. The composition as a whole lacks continuity, in mood as well as in melodic outline or harmonic coloring.

(From Willis Music Co., Cincinnati.)

Harmony Study at the Piano. By Carl W. Grimm. Vol II. Price $1.00

THE second volume of this work as apparently issued in a new and revised edition offers an excellent manual for the combining of theoretical study with the study of the keyboard of the piano, two important factors which should find place in the equipment of every violinist. The author has apparently endeavored to minimize the multiplication of confusing technical terms and in this he has worthily succeeded. The work is at that not one for children in the business. Especially in the selection of the wealth of musical illustrations has he made an appeal to the cultured and thinking musician. The illustrations are taken from the most authoritative sources, and yet they display a lover of romantic rather than pedantic music. Beethoven, Grieg and Wagner seem to be his chief gods. For an acquaintanceship with the secrets of chord and key relationships, this volume offers an excellent introductory opportunity.

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(From G. Schirmer.)

Arrangements by Fritz Kreisler of Paganini's La Clochette, La Streghe, Moto Perpetuo, Non Piu Mesta, Palpiti, and Tartini's "Le Trill du Diable." Price, each $0.75

"A Tear," by Moussorgsky. Arranged for Violin and Piano. By A. Walter Kramer. Price ..... .40

"Gopak," by Moussorgsky. Arranged for Violin and Piano. By A. Walter Kramer. Price ..... .50

Five Indian Sketches: "Legend," "Over Laughing Waters," "To the Warriors," "From a Wigwam," "Sun Dance," for Violin and Piano. By Cecil Burleigh. Op. 40.. Price, each ..... .60

ALTHOUGH it is said by many publishers that there is a limited demand for violin compositions, the presence of a large number of arrangements in the current issues of several houses would seem to indicate somewhat to the contrary, and that the chief difficulty is to find violin compositions of the right kind. There will always be a demand for the master efforts of the great technicians of the instrument, as the adaptation of the art of composition to the idiom of any instrument requires the combination of the creative and the interpretive gifts such as is none too often encountered. This will explain the appearance in the recent issues of the house of G. Schirmer in New York, of new editions of several of the Paganini technical war-horses and of the Tartini "Devil's Trill" in so-called free arrangements by Fritz Kreisler, reprinted from the Eulenberg editions of 1905. The punching of the new plates is characteristic of the lithographical excellence of the Schirmer issues of recent years. The works themselves are of course well known to every devotee of the instrument, and no undue liberties have been taken with the original scores, such as might detract from the desirability of the edition to discriminating purchasers.

Meeting the demand for more musical literature from Russian sources, the house of Schirmer offers two transcriptions by A. Walter Kramer for violin and piano of pieces by Moussorgsky. "A Tear" is a melodic trifle which gives some opportunity for the display of a singing tone and artistic phrasing, but offers nothing startling or particularly characteristic of what we have been led to expect from an advanced Russian. The companion number, "Gopak," a Russian dance taken from Moussorgsky's unfinished opera "La foire de Sorotchintsi," is, however, a novelty of considerable value. The use of the old device in imitation of the tuning of the violin is somewhat of an outworn subterfuge, but once past this preamble, which is saved by rythmic originality at any rate, the development of the evidently authentic folk theme is most clearly contrived. The original germ is strongly related to one of the old German traditional tunes which Humperdinck has utilized in *Hänsel und Gretel,* and this reminiscent color only illustrated the oft-noted tendency of all true music of the people toward some ulterior common source. The bizarre harmonic vagaries of this "Gopak" as it leads to a capricious climax is intensely infectious. Mr. Kramer has done a worthy service to those who are in search of Russian novelties. Both pieces are dedicated by the arranger, to Kathleen Parlow.

More nearly original violin compositions are reached in these Five Indian Sketches by Cecil Burleigh. How much of real Indian idiom there may be in the five pieces, probably none but Mr. Burleigh knows. The harmonization is surely that of the highly imaginative American composer of the day, who disturbs himself not greatly over a few theoretical inaccuracies. The first of these sketches, a "Legend," is by far the best of the lot in the opinion of the reviewer, since it is the most nearly spontaneous in its development and gives less evidence of labored writing. It is well worth a place in the library of every violinist, for occasional use when a short characteristic novelty is desired. The fourth number "From a Wigwam," is an excellent companion number, even shorter and still more characteristic. It is for a large part of the time practically nothing more than an unaccompanied monologue suggestive of thought in the abstract. In bars 19 and 20 the E flat and D flat might better have been written D sharp and C sharp respectively, but the difference is slight, excepting that the degree of attention to detail that would have met this point would also have found a way to avoid with profit such consecutives as are found in the last measure of but one of the "To the Warriors."

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(From Driggs & Le Massena.)
"Albumblatt," by Richard Wagner. Transcribed for string orchestra, by C. E. Le Massena. Price not given.

A very serviceable addition to the literature available for an ensemble of strings, as adapted from the fragmentary sketch of Wagner's, which has been made familiar principally through the arrangement for violin and piano.

Who's Who and Why

Flonzaleys Play for Helen Keller

WHILE in Detroit recently the Flonzaley Quartet had the interesting experience of playing for Miss Helen Keller, the remarkable blind and deaf woman, who has attained such an extraordinary degree of mental development despite her natural handicaps.

The Flonzaleys were scheduled to give a public performance in Detroit, and they played for Miss Keller during their rehearsal period. It was most interesting, say the members of the quartet, to note the effect of their playing on their unique audience. The first number selected was a Beethoven adagio. No sooner had the playing begun, than Miss Keller's face became fairly illuminated. She "listened" attentively, though whether the sensations she experienced were physical or purely mental it is difficult to say. One thing that was especially noticeable was the fact that the low notes afforded Miss Keller greater pleasure than the high ones. Moreover, she was quite able to distinguish the different instruments and the changes in the character of the compositions.

"The music was like the trembling of wings," was the way she expressed it. At times her ecstasy was so great that she was hardly able to remain quiet, her emotions fairly overcoming her. The experiment was tried of having her place a hand on the body of each instrument while a violin and a 'cello duo was played, and the vibrations so received seemed to add to her enjoyment. Once in a while there were certain tones she was unable to catch, and this fact was revealed to the players by a change in her facial expression.

Only two other persons besides Miss Keller were present at the rehearsal, one of the objects of which was to test a new device by the use of which her power of sensing sound might be improved.



WILLY BURMESTER.

BURMESTER IN BERLIN.

When Willy Burmester, violinist, plays in Berlin the house is almost invariably sold out in advance. Such was the case on the occasion of his last Berlin recital. Mr. Burmester played the Schubert D Major Sonata, the Paganini D Major Concerto, a group of his own arrangement (Beethoven Minuet, Mehul Gavotte, Haydn Minuet and three waltzes by Clementi, Hummel and Weber respectively), a Järnefelt "Berceuse" of his own arrangement and the Saint-Saëns "Rondo Capriccioso." The enthusiasm was so great as almost to border upon frenzy, and yet the audience was made up largely of the fashionable element.

Ovide Musin

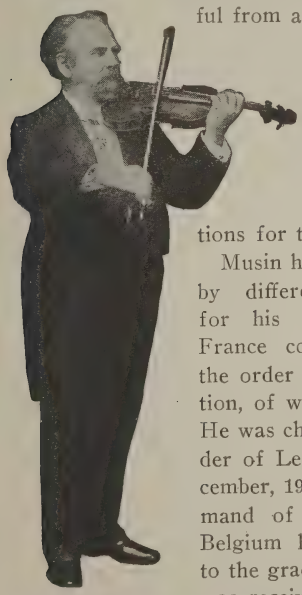
Ovide Musin was born at Nandrin, province of Liege, September 22, 1854. He was admitted to the Royal Conservatory of Liege at nine years of age on playing a piece of his own composition. At thirteen he won the first prize with grand distinction, and at fifteen the gold medal for violin playing, harmony, composition, and chamber music, and was at once engaged as solo violinist at the Royal Theatre at Spa. He was the favorite pupil of Henri Leonard, and followed him to Paris. It was on Leonard's recommendation that Musin in 1873-74 was engaged by the Impresario Jiacomelli, to replace Leonard and Wieniawski on concert tours which these celebrated artists were unable to make. In 1875 he organized his "Quatuor de Musique Moderne," and was the first to introduce to Paris audiences the chamber music of Johannes Brahms. In 1876 he was appointed court violinist to the King of Holland at the Bagnieres de Luchon. Between 1874 and 1882 he concertized under the management of Impresarios Maurice Strakosh, Gey Ullman and Colonel Mapleson, appearing as soloist at the philharmonic concerts of London, Vienna, etc., under the direction of Hans Richter, Edward Grieg, Cowen and in Paris with Colonne and Lamoureux. He also appeared in Holland, Russia, Norway and Sweden. At a court concert he played before three sovereigns, King Christian of Denmark, the Emperor of Russia, and the King of Greece (1879), and in 1881 at a court concert given by Emperor William, the first to the crowned heads of Europe. During his career he was associated with great singers, such as Therese Titiens, Adalina Patti, Belloca, Christine Neilson, Trebelli, Thursby, Jean Faure the baritone, Lilli Lehmann, and the pianists, Essipof, Saint Saens, Rummel, Godowsky and others. He gave series of chamber concerts in Paris and London with Camile Saint Saens. He appeared in New York as soloist with the Symphony Society under Dr. Leopold Damrosch, and the Philharmonic Society under Theodore Thomas in 1883-4. He afterward formed his own concert company and for several seasons toured throughout the United States, Canada and Mexico. Between 1892 and 1897 he made two



BIRTHPLACE OF OVIDE MUSIN

tours of the world, accompanied by his wife, Annie Louise Tanner-Hodges, an American coloratura soprano, possessing a phenomenal voice. They appeared in Honolulu, Australia, New Zealand, Java, China and Japan. In the latter country they were commanded to appear before the Mikado at the palace at Tokio, and in Java before the King of Siam, who was visiting that country. In 1897 after his second tour of the world Musin was appointed by his majesty King Leopold II of Belgium to the post of virtuoso professor at the Royal Conservatory of Liege, made famous by Belgian violinists, the post formerly held by Henri Leonard, chief of the Belgian school.

The appointments accorded Musin six months' leave of absence per year, which he occupied in giving concerts in the United States, and he gave recital and lecture combined on the history of the violin in France, Holland and Belgium. During the eleven years Musin held his position he made his reputation as a teacher. He formed and published his own method of violin instruction, which is extensively used by teachers. He did other work in composition; and his pieces are not only musically valuable, but are well placed for the instrument and grateful from a violinistic standpoint. His Caprice de Concert was played by Wieniawski and has become one of the most popular compositions for the violin.



OVIDE MUSIN

Musin has been decorated by different governments for his services to art. France conferred on him the order of public instruction, of which he is officer. He was chevalier of the Order of Leopold I until December, 1911, when by command of King Albert of Belgium he was promoted to the grade of officer. This was received since he came to New York City to establish his school of violin, having resigned his position at the Royal Conservatory of Liege in 1908. Musin is at present doing a great work developing American talent, but he has not abandoned by any means further public appearances in concert.

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Ann Arbor, Mich.

One of the most enjoyable and successful concerts of the year was given in Hill auditorium, Wednesday evening by Carl Flesch, Hungarian violinist, to an audience of 4,000.

His concise and businesslike manner of procedure appealed at once to his listeners. The fact that he is practically devoid of mannerisms and is interested, apparently, only in producing the greatest music, rather than in showing off what can be done with the violin, met with great favor.

Poise and simplicity and a directness of appeal with the perfect mastery of every detail of technique, stamped his work as marvelous. Each number on the program given below possesses distinct charm in itself, and the climax of the program, if the program in itself could not be considered one continuous climax, was reached in the final number the Paganini Concerto in D Major, with cadenza by the performer.

Mr. Homer Samuels, who accompanied Mr. Flesch, added not a little to the pleasure of the evening's entertainment. He possessed a faculty of making his work subservient to that of the performer and by so doing makes it an added attraction to the program.

The next concert on the Choral Union Series will be given by Paderewski, March 2.

PROGRAM.

Concerto, E Minor.....Nardini
Allegro moderato
Andante cantabile
Allegretto gracioso

Sarabande, Double, Bourree (for violin alone).....Bach
Gartenmelodie und Springbrunnen..Schumann
Sicilienne E Rigaudon.....Francoeur-Kreisler
Andantino.....Padre Martini-Kreisler
Praeludium, Allegro.....Pugnani-Kreisler

Ave Maria.....Schubert-Wilhelmj
Hungarian Dance.....Brahms-Joachim
Violin Concerto in D Major—with cadenza by Carl Flesch.....Paganini

CHARLES A. SINK.

♮ ♮ ♮

Evanston, Ill.

The String Quartette of Northwestern University School of Music gave a recital February 19 with the assistance of Carl Milton Beecher, pianist. The quartet comprises Harold E. Knapp, first violin; Charles Elander, second violin; Alfred G. Wathall, viola; Day Williams, violoncello. They gave a Schumann program, playing his Quartet in F Major, Opus 41, No. 2; Marchenbilder, for viola and piano; and his Quintet for piano and string quartet, Opus 44.

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Encouragement to the Violiniste

It has been left to an American writer to discover that the piano, as the special instrument of the gentler sex, is a foe to matrimony. This is how he makes out his case: The shape of the piano, he says, discourages propinquity, unless the lover is able to assist in a four-handed arrangement of a symphony. If he wishes to gaze into her eyes, he must take his position at the other side of the instrument. If he sits by her side, she seems round-shouldered. If he places himself behind her, he is reminded of a calisthenic exercise.

Conversation is impossible, for he dare not interrupt her in the performance of an endless sonata. So he meditates. He hears indisputable proofs of the strength of her fingers, and he is sure that incessant practice has made them tough and bony. He remembers Miss Wirt, the favorite pupil of Squirtz, who played for Mr. Snob at the Pontos.

"What a finger!" exclaimed Mrs. Ponto. And indeed it was a finger—"knotted as a turkey's drumstick, and splaying all over the piano." He reflects on the amount of time necessarily spent in acquiring such musical prowess, and he wonders if she could take care of a house or minister to his little wants. He has read somewhere that the great number of pianists are victims of insomnia and sufferers from cruel nervous diseases. He is persuaded that she is irritable and morose, and, in short, her piano-playing drives love from his heart, and he resolves that he will go through the world a lone bachelor. Mothers and daughters should be warned against the piano. A harp would need much less room, and it might actually encourage a timid wooer.

I wish I had never printed that novelist's slip about making his hero sing a song and accompany himself on the bagpipe. Several solemn persons have written to me to say they don't understand the joke. I am sorry. Let me tell another yarn of the kind and—take the consequences. "A young lady was once present at a musical party, where the lion of the evening was a celebrated flute-player. After he had performed, the young lady was presented to him, and there was a general silence in the room, which added to her natural embarrassment. She felt she must say something, so with a happy smile she exclaimed: 'O, how delightfully you play! Do you ever accompany yourself on the piano?' The artist looked at his flute, then at his fingers, shrugged his shoulders, bowed low, and said, 'Never.' After a moment she saw why everybody laughed." *The British Bandsman,* commenting upon this regrettable state of things, says: "We hope to see the day when all British composers of note will write for so thoroughly a British institution as the brass band. . . . The first step in this direction will be made at the Crystal Palace, when a modern work specially written for the brass band by a composer of note will be the test piece in the championship section."

Editorial Bric-a-Brac

INSTEAD of the usual editorial this month, our readers will enjoy the following excerpts from two English musical papers:

THE VIOLIN TEMPERAMENT

The Strad complains of a presumed bias of the English public for foreign violinists, and asks why this is so. Presumably, the writer is thinking of soloists and *virtuosi.* If so, the matter is explained partly by an example from the lower walks of the profession—restaurant music. Recently one of the managers of Sir Joseph Lyons' restaurants stated in an interview that "All things being equal, we should much prefer to engage British artists, but they are not so successful at this kind of work as the foreigners. It is not a question of lower salary at all, for we have given £1,000 a year to a really fine violinist; but it requires a certain kind of talent. A big technique is not sufficient. A broad, telling tone, good style, and a warm temperament, are essential, and it is astonishing how quickly the audience responds to the player possessing these qualities." Another writer goes on to apply this to the higher ranks of players, the concert artists, saying that, while the English players excel as pianoforte *virtuosi,* as sight-readers, and orchestral leaders—as violin soloists or 'cellists—they too often lack the "string temperament." This may be so, or it may not; but for beauty of tone, good instruments, and perfect finish, the English players may be equaled, but cannot be excelled.

REMINISCENCES BY ALLERMUIR

Reading through an old volume of the *Monthly Musical Record* the other day, I came across a report of some words which the late Sir John Stainer addressed to his prospective Oxford candidates, after he had been appointed music professor. Sir John told them that they would not be "plucked" for a few trifling consecutive fifths or octaves, provided their work was otherwise good. It was cheering to read this. Many people seem to think that a music professor needs no other qualification than that of being endowed with a sort of canine scent for tracking consecutives.

"We are not so narrow-minded," remarked Sir John. With the example of the great composers before them, it would be unfortunate if our university examiners were. Haydn, when asked according to what rules he had introduced a certain harmony, replied that the rules were all his "very obedient servants." We know, too, how Handel once answered the man who pointed out a couple of consecutive fifths in one of his choruses: "Vell, sare," he said, "de fifths produce *my* effect. Here is a pen: please to make it better."

Beethoven became almost apoplectic when Ries pointed out the fifths in his quartet in C minor. "Well, what of them?" he exclaimed. "Oh! but they are forbidden," said Ries. "Who forbids them?" "Why, Fuchs, Marpurg, Albrechtsberger—all the authorities." This was too much. "Very well," thundered Beethoven, "I allow them." Sir John Stainer would allow them, too; but only if, like Beethoven, the composer could atone for them by giving evidence of inspiration. And that seems the truly reasonable way.

I wonder what sort of notion Emerson had of the fife? In one of his essays he remarks that our modern dramatic literature is very deficient in characters of a heroic cast, and he quotes from "Sophocles," a play by Beaumont and Fletcher, a passage in support of his opinion that the Elizabeth literature was not so deficient. And then he goes on: "I do not readily remember any poem, play, sermon, novel, or oration that our press vents in the last few years which goes to the same tune. We have a great many flutes and flageolets, but not often the sound of any fife."

This comparison between flutes, flageolets, and fifes is a little curious, and I can only conjecture that Emerson cited the fife as a martial, and therefore heroic, instrument; while from his readings in Plato he had come to consider the flute an instrument of lascivous-

ness. True, the flute is usually given by novelists to the meek and lovesick curate. But what shall be said of the fife?

For myself, I have never been able to develop an interest in, let alone an affection for, that shrill instrument. When, as a small boy, I used to trot along by the Guards' band, my feet lagged when the cornets, clarinets, and serpents gave place to the fifes and drums. And Shakespeare must, I think, have been of the same mind when he wrote of the "squealing of the wry-necked fife."

A deal of editorial nonsense has been written about that epithet "wry-necked." Any small boy who had seen the drums and fifes of the Grenadiers could have explained that to play the fife a certain twisting of the neck seems necessary.

Talking of Emerson, by the way, I find that in his account of the English aristocracy, as he saw it sixty years ago, he remarks on the exclusiveness of the high-placed people—"for the most part jockeys and fops," as a friend told him. "With the tribe of artistes," he says, "including the musical tribe, the patrician morgue keeps no terms, but excludes them. When Julia Grisi and Mario sung at the houses of the Duke of Wellington and other grandees, a cord was stretched between the singers and the company."

Things are not quite so bad today, though Corney Grain used to tell some amusing stories of his experiences with the upper ten. No doubt it is galling to a musician to be treated as a kind of inferior mortal by society people; but it is still more galling to be obliged, as many are, to bow and scrape to little people of no standing whatever. I know an excellent musician who, wishing to make acquaintance with an organ in a town he happened to be visiting, was refused permission by the beadle, the church wardens, and the parson in succession, though he proved, by producing his card, that his standing was what he asserted it to be.

This question of identity reminds me of a story of Haydn. On his first visit to London, Haydn called at the house of Henry Latrobe, whom he had met in Vienna. Latrobe was out and his wife was as incapable of speaking or understanding German as Haydn was of speaking or understanding English, so that lady and visitor were for a moment in a dilemma. Glancing around the room, Haydn saw on the wall a portrait of himself, and thereupon exclaimed with great emphasis, and much pointing backwards and forwards to himself and the picture, "Giuseppe Haydn! Giuseppe Haydn!" Then the lady recognized him, and sent a servant off to fetch her husband.

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At lunch with Frederick Search the other day the conversation turned on German eating and the proverbial "five meals a day" were discussed. Mr. Search told many interesting details of German life and habit and among other things related that the men of the Gewandhaus Orchestra at Leipzig invariably, each of them, carry a package of sandwiches to each rehearsal, and midway of the session, there is a recess for the eating of this impromptu lunch. "Even Nikisch brings his little sandwiches," said Mr. Search, "and evidently could not finish his rehearsal without this refreshment."

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From a Business Standpoint

THE drawing power of certain artists now before the public is explained as follows in the *Chicago Tribune* of February 16, 1914:

"For years Fritz Kreisler stood in the same relation to his art and to the public that is occupied by Busoni and Godowsky. The musicians proclaimed him the greatest of the violinists and the public stayed away from his concerts in great numbers. Kreisler has personality; he has genius; he was famous as a youth; he has been before the public for twenty years or more. But in America, at least, the general public would not listen to him until this season, when it was discovered all at once that Kreisler was the most popular of the violinists.

"Advertising in the form of talking machine records can possibly explain this tardy but overwhelming success. Kreisler has composed, among many worthy things, two little pieces for the violin of which records have

been made. Since they are tuneful bits, easily comprehendable, and since they were exquisitely played into the machine, the thousands of lovers of canned music learned that there is a master violinist named Kreisler. If any one desires to confirm this diagnosis of the case let him recall the shouting, stamping multitude that listened to Kreisler last fall in Orchestra hall and remember how enthusiasm became hysterical when he played the 'Caprice Viennois.'

"But how about Mr. Kubelik? Is his continued success a triumph of advertising over an unattractive personality and lack of talent, as the critics and the musicians insist? In every case it has seemed that talent was almost to be taken for granted and that a personality of force if of no especial magnetism was necessary to success. As Mr. Kubelik has played this season there has been no evidence of talent and his personality always has been a negative one. But he was introduced to America a decade ago with the most sensational circussing that a musical artist ever had. He came fresh from the studio with the lessons of one of the world's greatest drill masters firmly fixed in his fingers and his bow and played coldly but with marvelous accuracy. So the public still believes in him and it will take many years for his prestige to disappear.

"As for Elman, the money of wealthy friends —some say of the Rothschilds—started him upon his career, and a start is all he has ever needed, for he has both the temperament and the force and magnetism that most quickly convince the public. What Elman lacks is a talent for advertising. No amount of money will buy the kind of advertising that has made Paderewski famous. But after a year of bill posting—some stirring trifle like insuring a violin or his ten fingers for a fabulous sum; of marrying a countess and becoming the father of twins—some people are lucky—will get a front page story in any American paper. Kubelik has enjoyed all these advantages, so he continues to draw bigger houses than Elman despite the fact that the latter is so much the better violinist that a comparison is nonsense."

THE VIOLINISTS' CORRESPONDENCE BUREAU

Connecticut, February 15, 1914.

EDITOR The Violinist: I read in Violinist of January about a gentleman of Cremona, Italy, who wishes to advance the art of violin making in his city. Would you do me the favor to send me this gentleman's address if you have it?

You might like to know a few facts about my violin study. When I was a boy of eighteen years of age I sent several violins over to London, and the most competent judge of violin tone said I could surpass the best of Stradivarius, Joseph Guarnerius and other makers of old Italy. And of course this gave me great courage. I have been experimenting for the past sixteen years, sometimes night and day work, to produce just the tone that I had in my mind, but could not introduce into a violin. I was trying to get a tone of great power and brilliancy, beautiful quality, and last and most difficult of all, a wonderful freedom of resilience. The last feature was very hard to get in proportion to the other three phases. Sometimes I would get fair resilience into the tone, but the true technical science of it beat me stone dead.

After making thousands of experiments, year in and year out, I began to think that Stradivarius and his fellow artists had me stumped on that phase of resilience which gives to musical tones its supreme charm. Just what course of study these early artists took to discover the true technical science of that phase of tone production that makes a great singer's voice so beautiful, was ever a great mystery to me. I set about and studied the human voice and the air instead of violins. One day when I was singing at the top of my voice and studying the air's action about me I found the mysterious phantom of Cremona, which had been right in front of my face all my life. With the greatest ease I introduced my new knowledge into a violin and was

gratified to think that I knew the science of what sometimes happens by chance. It was about a year ago that this happened. It is simply the knowledge of correctly introducing certain laws of nature into a violin. Stradivarius, Guarnerius, the painter, and their fellow artists of the old Italian days of art, were given to studying nature's ways of doing things.

As they had gone beyond their teachers' wisdom they had to look to nature to help themselves on their way. Some years ago a brother of mine wrote several articles for the *Strad* of London on my way of making violins, but this was only the beginning of my work. If Stradivarius and Joseph Guarnerius' violins were adjusted and repaired according to the science of their construction, no man on this earth could ever hope to surpass them in violin tone, any more than our modern painters can surpass the skill of the marvelous Raphael Sanzio. Many thanks for your VIOLINIST and hoping to get the address of the gentleman from Cremona, I am,

LOUIS H. HALL.

Maryland, May 15, 1913.

Editor THE VIOLINIST: Not for publication, but "take it from me," that neither the violin, nor the bow, is born yet. The *theory* of *amplification* of the tone, by the body of the violin is wrong, it is reenforcement of the string at the point of contact with the bow that makes the Cremona tone.

All Tourte bows have warped in use, and most of them have been restraightened. In either event they are not as Tourte left them, but are lumpy and clumsy in use. Composite bows of bamboo or some other wood will constitute the perfect bow of the future; these can't warp.

F. DELLA TORRE.

MASSACHUSETTS, February 10, 1914.

EDITOR THE VIOLINIST: I would like to know where I can buy THE VIOLINIST by numbers here in Boston. I think THE VIOLINIST is the best book that ever was printed for young players and the profession as well. For my part it does not much good. I am now 65 and pretty well out of it.

Between 1875 and 1880 I heard some of the finest violinists that the world ever had, Joachim, supposed to be the king of them all; Ole Bull, Wieniawski, Dengremont, Sarasate. This was in Sweden. But to me and many others Wieniawski was the greatest. I never heard anything so great on the violin before or since, and I believe I never will hear the like of it again.

At that time I read a story in the Swedish papers about Wieniawski, telling how he played before Alexander II, Czar of Russia. The Czar remembered that there was a violin in the Castle that Alexander I used to play upon. It was sent for and Wieniawski played on it; and then the Hofmen bowed when the wonderful music poured forth. The Czar asked Wieniawski how he liked it. Wieniawski said it was not good. The Czar said, "I am sorry you did not like it, I intended to give it to you, but now it will go back to its resting place again." Wieniawski said "Sire! by constant playing you can make the slumbering singer sing again." But Wieniawski was in disgrace. He never played for the Czar again.

AUG. CARLSON.

WISCONSIN, January 18, 1914.

Editor THE VIOLINIST: Enclosed please find check for subscription of THE VIOLINIST from first of January, 1914.

This is a renewal order. THE VIOLINIST drew much attention and appreciation in regard to the valuable articles issued by your staff. Amateurs and professionals praise the effort you are showing by editing a paper with intellectual spirit. Educationally it is the milestone for the American people who have love for music, especially violin music. May it appear many years with success for the reader and editor.

ROBERT E. WEBER.

B. C., CANADA, January 20, 1914.

Editor THE VIOLINIST: Pardon me for the late hour which I am sending my subscription. It is an old saying that it is better late than never, but in practice it is best to say better never be late. Your valuable little magazine is never late, and is always brim full of good things that are of interest to every person using the violin.

Wishing THE VIOLINIST and all of its readers a prosperous New Year. A. W. YOUMANS.

Fiddle Strings

Bernard Fritzsch of Cincinnati, has sent us the following letter referring to the eagle device branded in Testore violins.

"Dear Fritzsch: I forgot to tell you in my last letter that I read an article in the July *Strad* by Towry Piper on the work of C. G. Testore, the maker of your violin. He makes the statement that Carlo Antonio (the son) was the first Testore to use the eagle device branded in the instrument. I wrote him and told him I had a friend who owned a perfectly genuine C. G. Testore, 1717, which had this device branded around the label. When I get his answer I will let you know the contents of it. Case was telling me about your showing it to him. He was awfully pleased with it. Fritzsch, what do you charge to make a 'cello, and would you make a three-quarter size? That party I spoke to you about is talking of having Beebe, near Chicago, make him one. I told him I thought Beebe only bought them in the white and varnished. Let me know. I am going to try and get over in about ten days to see you and want you to have the Testore downtown so I can look at it again.—C. W. TRAPP."

Schuster Music Company.

Since the earliest times of violin playing, much pleasure has been derived from using the instrument for all kinds of imitative effects. Some of the greatest violinists at times entertained their audiences with astonishing little tricks, particularly Paganini who, it is said, at times nearly created a riot in his concerts by imitating the braying of a donkey with astonishing cleverness. Leonard gave us several very good trick solos. Also did Mozart appreciate their style of violin playing, as he did not consider it beneath his dignity to compose one. In this present day we have Edward Herman, who has written some very clever numbers, which are within the ability of all that play violin. The following are some of his best and may prove interesting to our readers: "Mocking Bird," with bird imitations; "Meditation," duet for one violin; "Nearer My God to Thee," organ imitation; "Alberta Serenade," where the violinist plays his own piano accompaniment; "Last Rose of Summer" and "Berceuse Slav" are also good ones. All numbers have piano accompaniment parts.

The Bretch System.

The new booklet issued by B. S. Bretch has been received, describing his system of teaching violin construction. We quote from his personal letters to the editor of THE VIOLINIST



G. S. BRETCH

a paragraph which states the principle upon which to a large extent he bases his instructions: "I wish to emphasize what I say in the booklet about the *synchronizing* of the plates as being necessary in all cases, and accounts for the great variation we find in any maker's work. In making any experiment, as in the arching, for instance, we have to be sure that the two plates vibrate in unison when the instrument is strung up. The same caution is necessary in making any other experiment, as for instance, the graduations or bassbar. Sometimes in stringing up a new violin which may be very carefully made the tone will prove to be poor, but on synchroniz-

ing the plates it will turn out to be a very fine instrument, thus proving the great value of adjustment."

As described in his booklet, the system consists of four factors: Archings, graduations, bassbar and synchronizing the plates. This latter adjustment consists of putting the top and back plates into exact harmonious and sympathetic vibrations. This must not be confused with the so-called "tuning" or "toning" of the plates frequently mentioned by other makers.

Besides the foregoing the course gives instructions regarding the reconstruction of defective violins; there are always many violins with ordinary tone that can be transformed into valuable instruments by a little careful work and adjustment.

Mr. Bretch's claims are not immoderate. He gives "all the honor due the Cremona makers. We believe they knew how to put something into the tone of their violins that the average modern maker does not. And we believe the secret is in the synchronizing of the plates, an adjustment that was gradually lost about the year 1800, and which the writer believes he has rediscovered."

A large number of well-known makers have availed themselves of this instruction offered and their testimonials occupy twenty pages of the book.

Exhibition of Rare Old Violins In New York.

Music lovers went in large numbers to special concerts given last month in the Wanamaker store in New York to hear celebrated artists play works of the seventeenth and eighteenth centuries on noted old violins—the Kirsch collection and the Vitale collection.

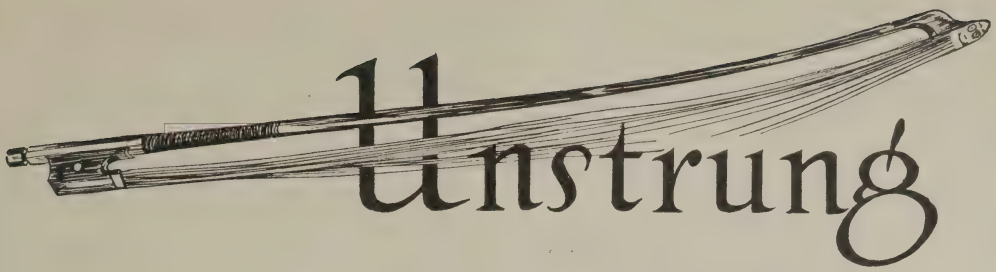
The collections contain twenty-five rare violins, ranging in value from $8,000 to $200. The Kirsch collection, gathered by the late Bernard Kirsch of Nuremberg, Germany, in a sixty years' conquest in Europe, contains twelve instruments, which are worth $30,000 in their original cases. The violins are now owned by the Musicians Supply Company, having been purchased a short time ago from the widow of the famous connoisseur, and their exhibition in Wanamaker's was their first in New York. Fritz Kreisler, Eugen Ysaye and Mischa Elman have played on the instruments.

The gems of the Kirsch collection are a Joseph Guarnerius (del Jesu), Cremona, 1737, made in the same year as the King Joseph; a Nicola Amati, Cremona, 1667, of exceedingly beautiful wood with back of rare bird's-eye; a Pietro Viovanni Guarneri, Cremona, 1702; a David Tedhler, Rome, 1703, said to be the finest specimen of this master; and a Giuseppe Guadagnini, Milan, 1790. The remaining ones of the collection are a Pressenda, a Testore, a Gagliano, a Gobetti, a Palestrieri, a Tononi and a Castello.

The other collection is owned by Giuseppe Vitale, a Brooklyn connoisseur and violinist, who inherited the instrument from his grandfather, Michaelo Vitale of Teano, near Naples. One is a fine Stradivarius, dated Cremona, 1675. Mr. Vitale owns another masterpiece of this famous maker, which was not exhibited. It has been in his family for 250 years. His collection includes an Amati of 1660; a Gion Batta Bodio, Venice, 1788; a Diuiffo-Prugard of 1617; and a Delaney. Mr. Vitale played several of his prized possessions at concerts up to a few years ago.

During the last week of January there was placed on sale in one of the leading auction rooms in New York City the entire collection of 'cellos, violins and bows which was bequeathed to the Young Men's Symphony Orchestra of New York by the will of the late Alfred Seligman. These instruments were given to the orchestra without restriction, and as they were found much too valuable to be used directly in the orchestra, it was finally decided to place them on sale and to devote the proceeds to furthering the interests of the orchestra. Mr. Seligman was himself a 'cellist of no mean attainment and his interest in the instrument and in the cultivation of a taste for good music among the masses, continued unabated to the close of his life. Notable in the list of offerings at the sale were two Tourte bows, a viola by Gaspar da Salo, and 'cellos by Amati, Pfab, Guadagnini and Steinert.

Carl Flesch, Hungarian violinist, is the possessor of the so-called "Brancaccio Strad," one of the most valuable specimens of the art of Antonius Stradivarius now extant. On his tour the Hungarian violinist carries two violins, the other one being a Gofriller, which the violinist always calls his "Italian violin with a German name."



DRESDEN

A number of gifted young violinists appeared here of late, such as Evelyn Starr, Emily Gresser, Marguerite Berson. Evelyn Starr, among violinists, is a personality of a decided musical profile. Her broad tone and conception, her genuine musicianship, her sure technical command of difficulties raise her, young as she is, above the ordinary level of promising "stars." Miss Starr's program evinced her good taste. She evidently tried to avoid too well-known selections. It was made up of Vitali's Chaconne," Corelli's "La Folia"—in the Leonard edition—Glazaunoff's concerto, bustling with technical difficulties, Mozart-Auer, etc. Miss Starr's success was complete.

Marguerite Berson reveals much Slavic temperament, which at times seems to run away with her. She, too, is unexceptionally gifted, owning all those well-known advantages of the Leopold von Auer school. Her program was composed of well-known effective selections, which she perfectly mastered.

Emily Gresser introduced a novelty composition by Max Vogrich, "Memento Mori," which was new—it is true—but not remarkable. It is program-music, strainig for effect. Her other selections were Tartini's "Trill" sonata, Lalo's "Espagnole," and several arrangements by Franko.

At a recent Roth salon concert some quite new Finnish compositions were given a hearing, such as a violin and piano sonata by Taivo Knula in E minor, which was beautifully interpreted by Adrian Rappoldi, the Dresden violinist, and Herr Kosti Vehanen, of Delsingfors. The work is the outcome of deep and sincre feeling, full of original traits and modern harmonization. The II movement impresses one as something that has been lived through. It was received with due appreciation of its musical merit. Herr Vehanan further interpreted Sibelius' "Romanze," "Caprice," 'Serenade" and two Finnish folklores in arrangement, as well as a smaller selection from Selim Talmgren, op. 21, 22, 27.

Kasti Vehanen is a very good pianist of the poetical trend, replete with enthusiasm and idealism, owning at the same time a remarkable technic. The singer on the occasion was Anna Silwerberg-Hagelstam, of Helsingfors, who in a most musicianly way sang songs by Sibelius and Talmgren, later on in a private party she added some interesting selections by other Finnish composers, such as a "cradle song," by Kotilainen, one by Madetoja and one by Sibelius. Mrs. Hagelstam owns a big voice of great carrying power, which reveals intelligence and musical convictions. Both the Finnish artists, as well as Adrian Rappoldi, scored a huge success.

At the Court opera our famous conductor, von Schuch, magnificently directed a performance of Traviata (Violetta) in which his extremely gifted daughter, Liesel von Schuch impersonated the title role with sensational success. This was the debut of the young girl, which for her means a brilliant future. Her voice is of marvelous beauty, and a velvety quality, exquisitely schooled and full of charm. The world will know her name before long. Histrionically, too, she is remarkable. Father and daughter had numberless recalls.

We have heard nearly all the quartet unions of note this season: The *Capet* quartet, the *Bohemian,* the *Brussels,* the *Rebner* union and others. Capet was new here—it is most extraordinary as to quality of sound and dynamics. Their reading of Beethoven, however, was not quite in keeping with the German conception.

A notable occurrence was the concert of the Russian *song-quartet* from the Imperial opera at St. Petersburg. Their presentations of Russian folklores with an indescribable beauty of tone production and with almost inaudible decrescendos and diminuendos, as well

as with the working up of gorgeous climaxes is something to remember. Their interpretations rival those of the famous Moscow-Synodal choir heard here two years ago.

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Mitchell, South Dakota.

A municipal orchestra has been formed here, conducted by Willis C. Hunter, who is head of the violin department of the Dakota Wesleyan University. The first public concert was given February 15 to a crowded auditorium. The program included the overture, "Peter Schmoll," von Weber; tone poem, "Venetia," Tobani; "Simple Aveu," Thome; Humoreske, Dvorak, and Mozart's Symphony in G minor, allegro, moderato and adagio.

San Francisco.

Henry Hadley closed his seventh concert of the season with three orchestral sketches by Debussy entitled collectively "The Sea." The three movements were entitled respectively "From Dawn to Noon at Sea," "Gambols of the Waves," and "Dialogue Between the Wind and the Sea." There was also a sketch "Jubilee," by George W. Chadwick, besides the Dvorak overture, "In Der Natur." Corrinne Frada as soloist played the Mendelssohn piano concerto in G minor. At the next concert Kreisler played the Tartini "Devel's Trill" with accompaniment of strings and harmonium.

Leipzig.

An American violinist, Emily Gresser, gave a recital here January 20. Mr. Waldemar Liacrowski was at the piano. She played Tartini's Devil's Trill Sonata, Bruch's Concerto in G Minor, then a group from manuscript, including Vogrich's "Memento Mori," Hasse-Franko Tambourin; Gretry-Franko Gavotte; Mozart-Franko Pantomime; and Monsigny-Franko Rigaudon.

Madison, Wisconsin.

The exchange of concerts by schools of music is growing in popularity. On January 15 three of the faculty of Oberlin, Ohio, Messrs. Breckenridge and Goerner and Miss Ruegger, gave a concert here before the University of Wisconsin School of Music; and on January 20 three of our faculty played at Oberlin, a violin program by Waldemar von Geltch, with Miss Alice Regan at the piano and Dr. L. A. Coerne, director, making ex-

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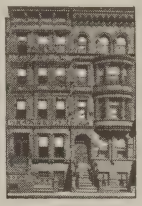
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planatory remarks on the compositions given. The program included the Kreutzer Sonata, Beethoven; Bruch's Concerto in G Minor; Albumblatt, Wagner-Wilhelmj; Traeume, Wagner and Carneval Russe, Wieniawski.

The first part of February Mr. von Geltch, violinist; Mr. Bassett, reader, and Mr. Jones, accompanist, were en tour on a fourteen-concert trip under the auspices of the extension division of the University. We will write more of this work later.

The New Trier String Trio.

Carleton Kaumeyer, violin; Clinton De Witt, 'cello; Laurence Wade, piano, gave an interesting program at the parish house of St. Augustine's Episcopal Church on February 10 in Evanston, Ill. Mr. Kaumeyer, who is a pupil of Alexander Lehmann, also played two solos by Kreisler, La Precieuse-Couperin and Liebesleid. The same trio also played at the Woman's Club, Wilmette, Ill., on February 12. This young organization is doing fine work, which accounts for their popularity.

Louisiana.

J. Brown Martin, director of the School of Music of the Louisiana State Normal School, gave a program December 12 in which his orchestra played the first movement of Haydn's Surprise Symphony; Brahms' Hun-

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garian Dance No. 5; and two numbers by Johnstone, Coquette and Esperanza. Two violin pupils appeared on the program, Pearl Duncan playing Bohm's Cavatina, and Will Phillips playing "Regrets," by Vieuxtemps.

Cincinnati, O.

Emil Wiegand, violinist, assisted by Louis Sprague, pianist, gave a recital January 29 at the Woman's Club Auditorium. Mr. Wiegand played the Devil's Trill Sonata, Tartini, and Beethoven's "Kreutzer." He also gave a group of short numbers: Ave Maria, Schubert, Barcarolle, Paganini, Romance, Lalo, and Palonaise, Laub.

Brooklyn, N. Y.

The Kneisel quartet concert, which was given on January 22, enlisted the assistance of a local pianist, Mrs. Schnabel-Tollefsen. The quartet played the Schubert posthumous quartet in D minor and two movements from Verdi's quartet in E minor. Mr. Willem Willeke played the Bach Suite in C major for violoncello alone. The program closed with Dvorak's quintet in A major, Mrs. Tollefsen at the piano.

Paris.

On the evening of February 5 a notable concert was given by Arthur Hartmann, violinist and composer, and Claude Debussy, composer and pianist. These two artists played the Grieg sonata for piano and violin, Bach violin concerto, and other numbers, most notable of which were three transcriptions by Arthur Hartmann for the violin of works by Debussy: "Il pleure dans mon coeur," "La Fille aux cheveux de lin," and "Minstrels."

Chicago.

The Brahms Trio, which is made up of Mrs. Bert Leston Taylor, pianist, Leon Marx, violinist, and Hans Hess, 'cellist, offered a program of Brahms' chamber music in the Little Theater in the Fine Arts building, on the last Sunday in January.

Beatrice Harrison, the London 'cellist who has been making her first American tour this season, and who appeared at a pair of concerts of the Chicago Symphony orchestra during the latter part of January, also appeared

with considerable success at a musicale at the Union League Club on the evening of Feb. 5th. One of her novelties was a Pappillon of Hamilton Harty. She also played the Richard Strauss sonata at a recital at the Fine Arts Theater on Feb. 1st.

Harold E. Knapp's orchestra of seventy at the Northwestern University in Evanston gave a program on Jan. 30th which presented two important novelties to the attention of a large audience of Evanstonians. These were Borodin's "The Steppes of Central Asia," a so-called character sketch for orchestra, and Klughardt's 'cello concerto, op. 59, the latter played by Elizabeth Hammond. Weber's "Oberon" overture, Mozart's G minor Symphony, and two Wagner excerpts from the "Meistersinger" completed the program which was given in the big gymnasium where are held the concerts of the North Shore festival.

On February 15 there were three important concerts interesting to lovers of string music. The Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, gave its annual recital at Orchestra Hall to a crowded house. Julia Claussen, soprano, was soloist. The orchestra played Brahms' Minor Symphony, No. 2; the Weber Oberon overture; Ballet Suite by Reger. The Flonzaley quartet played the Schoenberg quartet, which had been played by them to the Chicago Chamber Music Society the Thursday previous.

The Civic Music association plans to give its audiences a varied musical experience. A series of concerts given at any one park is to include two kinds of programs, an artists' recital, alternated with the larger groups of chorus or orchestra. Following this plan the association gave for its second program at Hamilton Park, Seventy-second street and Normal boulevard, Sig. Frosolono and his Illinois theater orchestra. The soloists were Mme. Mae Frosolono, F. Covone and Frank Kyrl.

———♮♮♮———

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Zukowsky Pupil Recital.

The violin pupils of Alexander Zukowsky, and the piano pupils of Viola Cole, gave a program at the Chicago Little Theater on Feb. 23. The violin numbers were:

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Air Varie, No. 6.....De Beriot
Samuel Reis.

Violin—
Concerto .....R. Kreutzer
Adagio.
Allegro.
Israel Berger.

Violin, Concerto, No. 6.....Rode
Adagio.
Allegretto.
Lawrence Levy.

Violin, Concerto, No. 22, Allegro.....Viotti
Rubin Davis.

Recital by Hugo Kortschak.

On March 2, Mr. Hugo Kortschak gave his annual recital, and his first since his return to America. His beautiful tone and dignified, easnest musicianship were apparent throughout the program. He played Bach's minor sonata for violin alone; Prelude and Allegro, Pugnani-Kreisler; variation by Tartini; Larghetto by Nardini; Hungarian airs by Ernst; and introduced to America a new work, a divertimento for two violins and piano by Heinrich G. Noren. The other violin part was played by Miss Emily Barber. Miss Pollender was accompanist.

PARIS COMMENTS ON "JULIEN"

Gustave Charpentier's eagerly awaited opera, "Julien," was presented in Paris recently in the form of a dress rehearsal. The opera is the first work Charpentier has produced in 13 years. As was in the case of the opera "Louise," Charpentier wrote the libretto himself.

"Julien" is in four acts, with eight tableaux. It depicts a poet's struggle to attain an ideal of pure beauty. The scenes are laid in Rome, Hungary, Brittany and Montmartre. The music is highly praised by the critics, who consider it the best that Charpentier has yet done.

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Second violins—G. Gibson, A. Muscanto, T. A'Hearn, G. Meyer, Sam Kasanoff, W. Frank.

Violas—William Jennewein, Joseph Dwyer, F. Pommer, William Hand.

'Cellos—A. Amendola, Carl Osterberg, H. Fabrizie, Ralph Cohen, C. Elstrom.

Basses—A. Haines, William Mumler, William Alexander, George O'Brien.

Harp—D. A. Astrella.

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Bassoons—Louis Post, John Weichel.

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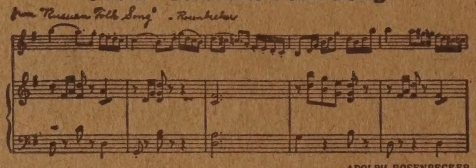
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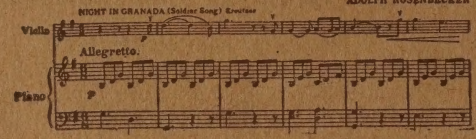
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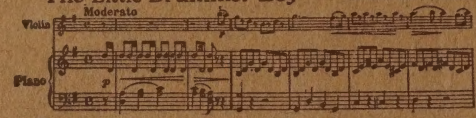
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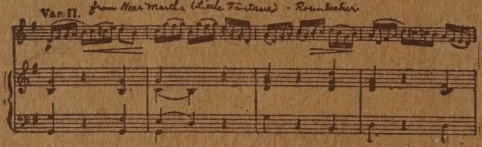




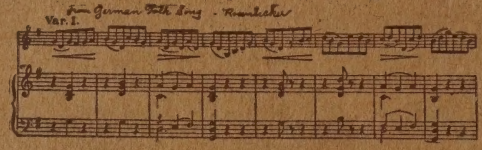
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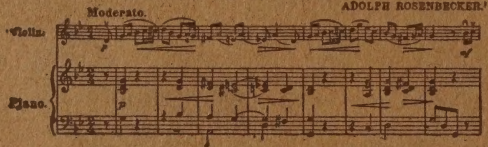
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